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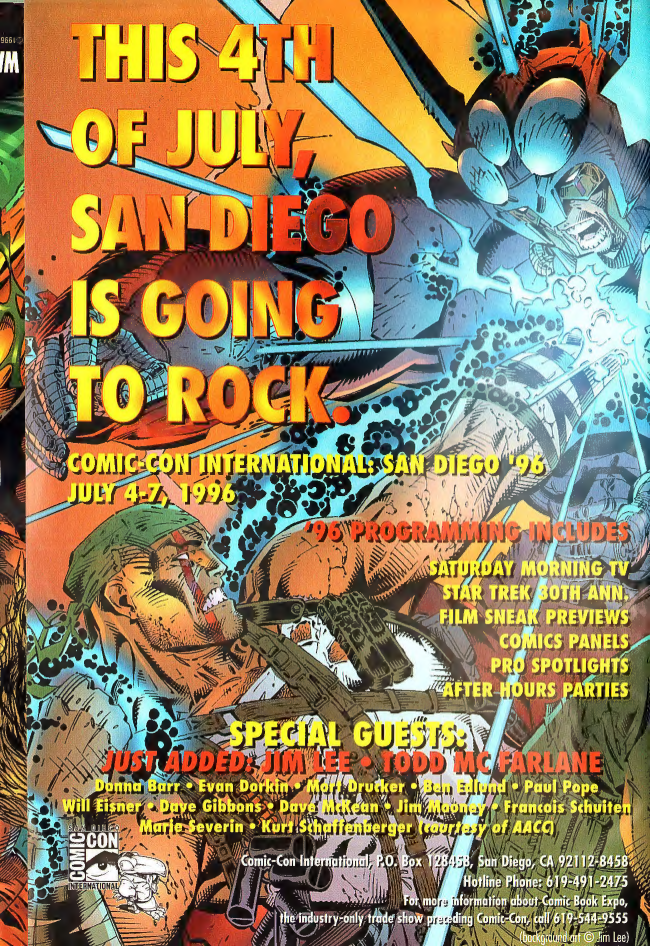
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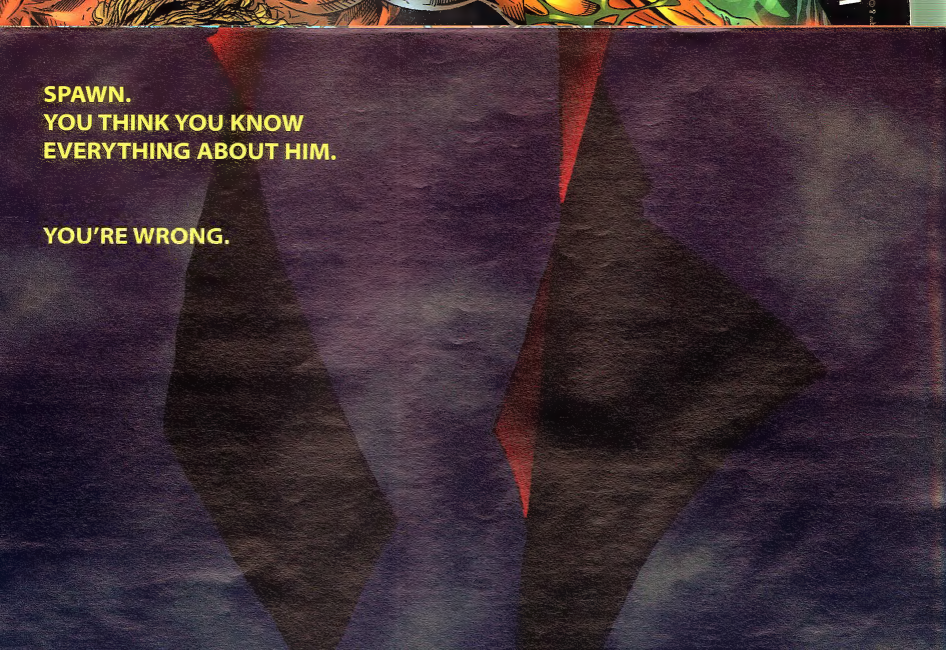
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Issue #13

covers **Medieval Spawn/Witchblade** by Brandon Peterson & Batt • Colored by Abby Manser • Computer Colors by Richard Isanove
Batman/Grendel by Matt Wagner • Color Guides by Gregory Wright • Colors by Jeffery Dillon

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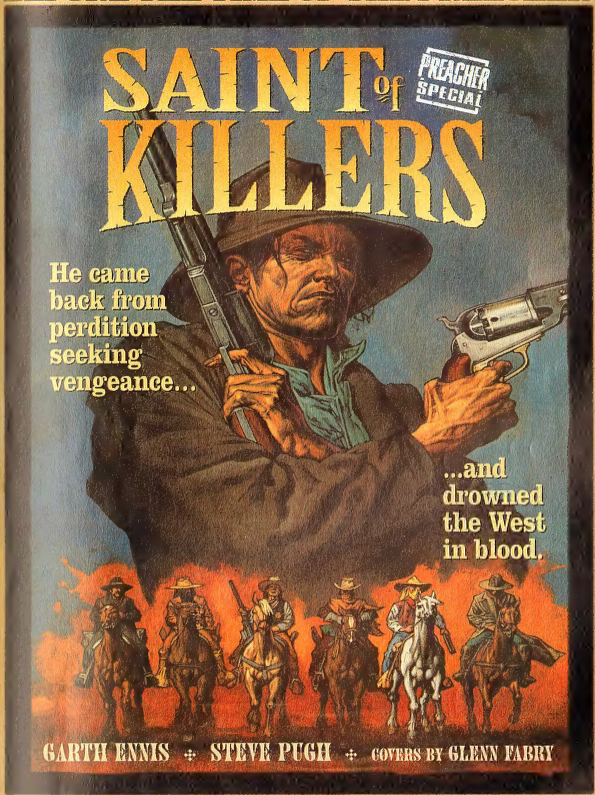
BEFORE THE TIME OF THE PREACHER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He came back from perdition seeking vengeance...
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FORGET THE SUPERSTITIONS...

Here we are. Lucky #13.

Before writing this letter, I sat back and thought, Are we really lucky? Well, after one year of publishing **Overstreet's FAN**, we're still going strong and gathering more and more new readers every month.

I think you'll agree that we're lucky to have two kick-ass covers from Top Cow and Dark Horse/DC.

We're lucky to have an *awesome* interview with John Ney Rieber, writer of **The Books of Magic**.

And we're certainly lucky to have a great interview with Garth Ennis on the **Medieval Spawn/Witchblade** crossover.

We're lucky to have exclusive Onslaught coverage, it being the biggest event in the Marvel Universe.

And we're definitely lucky to have a killer line-up of contests that cannot be beat.

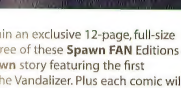
So, now that I look at it, this really *is* a lucky issue #13! Well...except for the small explosion in the graphics department. And the pricing editor's impending sentencing. But those are stories best saved for another time.

LETTER FROM THE EDITOR

Speaking of the future, you won't want to miss **FAN** #16. Why, you ask? Well, issue 16 starts our HUGE **Spawn** promotion. Each issue of #16, #17 and #18 will contain an exclusive 12-page, full-size **Spawn** comic. When you add all three of these **Spawn FAN** Editions together, you get one massive **Spawn** story featuring the first appearance of Viking Spawn and The Vandalizer. Plus each comic will also contain interviews and news about upcoming Todd McFarlane projects.

We'll give you all the details on that next issue. But I can guarantee that it would be very *un*lucky for you to miss out on this Summer's issues of **FAN**.

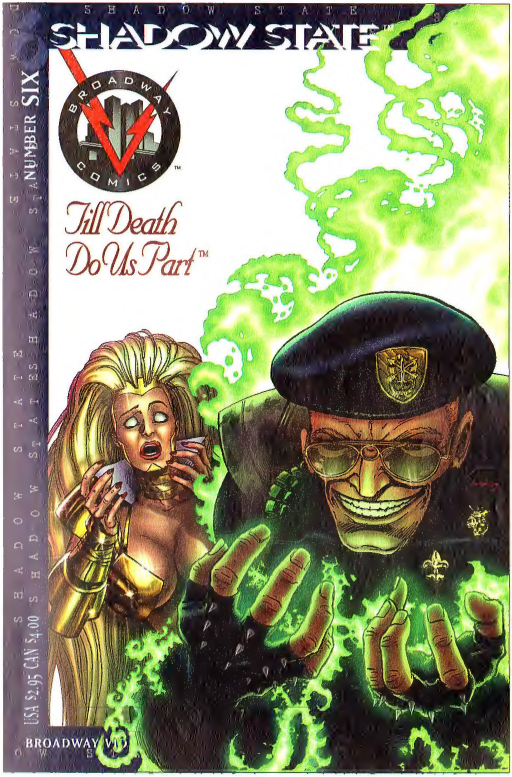
Searching for my rabbit's foot keychain,



Michael Renegar

P.S. Wouldn't it be cool if Onslaught was really Superman? Now THAT would be a twist!

ON SALE JULY



Jim Shooter · Hoang Nguyen · Art Nichols · Fred Harper

http://comics.net/www/broadway/

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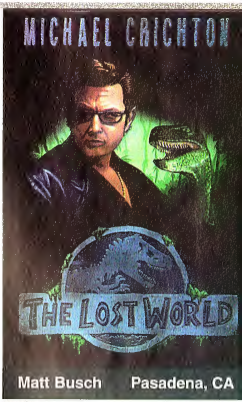
FAN MAIL

Dear **FAN**s:
I find it difficult to take Don Chin's letter in #12 seriously. This is the same Don Chin who created **Adolescent Radioactive Blackbelt Hamsters**, and who, at Entity, has made it his business to crank out 3rd-rate parodies such as **Skin 13**, **Rank & Stinky**, and **Death & Taxes: The Real Costs of Living**? How can someone so naive about the comics industry (I quote him "not being a regular reader of the Vertigo titles, I wasn't sure what to expect...") publish so many *parody* books? The answer is obvious to anybody who's read his parodies; the writers, artists, and now, I see, the publisher of these parodies have read nothing but the solicitation copy of the books being parodied. These Entity parodies seldom have anything to do with the book being parodied. It is simple opportunism. "Let's exploit it while it's hot," not an original thought in the lot. When Don Chin "created" **ARBBH**, he was simply exploiting the then-hot **TMNT**—plain and simple opportunism. Nothing wrong with that, but let's come clean, Mr. "Suddenly-Hollier-Than-Thou" Chin. I'm glad you're wearing ash and sack-cloth and seeking absolution for sins such as publishing **Nira-X** and **Fem-5** (and **Skin 13**). If it puts comics suitable for kids on the shelf, great. Just remember, **COMICS STUFFED WITH JUDEO-CHRISTIAN DOGMA DON'T SELL**. It's possible to tell wholesome stories for kids without preaching or talking down to them.
What I fear is that this new, born-again Don Chin, is only more opportunism. Doesn't Entity now publish a magazine called **Christian Comics & Games**? We wouldn't simply be taking a stance to appease any potential customers for this new publishing venture, would we? Come clean, Don.
DC/Vertigo has a right to publish **Preacher**! I have a right to sell it to responsible adults. My responsible, mature customers have a right to enjoy it. Don has a right to complain and we have a right to read and respond to his complaints. Isn't America great? Wouldn't America be greater if the religious right didn't want publishers, retailers and readers to take it on the **Chin**? There's nothing wrong with opportunism, as long as it's recognized as opportunism. On that note, I'll close by saying "Read **Ska-Toons**!"

Ben T. Steckler
Owner of Hey, Kids! Comics
Creator of **Ska-Toons** mini-comic
York, PA



Matt Busch Pasadena, CA

Dear **FAN**.
I just had the complete misfortune of opening my brand new issue of **FAN** directly to the "Fan Mail" column which contained the **Preacher** bashing-letter. How can one man judge the entire Vertigo line on one title? How on earth can one man read two issues of **Preacher** and fear for an entire industry? Even more confusing is Don Chin's statement about comics being "funny entertainment." What higher power decided that all comic books are to be funny books? Vertigo is "Adult Horror" that clearly wears a "Mature Readers" tag on all of their covers. They publish ground-

Tong San Jose, CA

HOW TO REACH US

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POLL POSITION

Each month in **FAN**, we will ask you, the reader, your opinions on different aspects of the comic collecting industry. After tallying the results, we'll publish them here for all the world to see, including the head-honchos who are calling the shots at your favorite (and not-so-favorite companies). So clip this out or write your response on a post card and mail it to POLL POSITION c/o **Overstreet's FAN**. Oh, yeah, for you cyber-people, feel free to e-mail your response to **FAN**, just be sure to mention POLL POSITION in your header. All responses must be received by June 19, 1996 in order to be tallied.

IF IT WOULD LOWER THE PRICE I CURRENTLY PAY, I WOULD PREFER THE COMICS I READ TO BE PRINTED ON NEWSPRINT PAPER INSTEAD OF GLOSSY PAPER.

____AGREE ____DISAGREE

HOMAGE COMICS

Homage (h) äm-ij - n: reverential regard; respect.

However you say it, Homage Comics means one thing: creator-owned comics by people who have earned the respect of their peers, critics and fans everywhere.

KURT BUSIEK
BRENT ANDERSON
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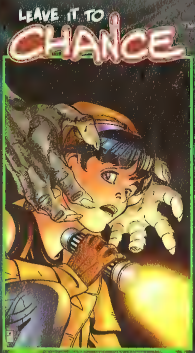
Kurt Busiek's Astro City Volume 2, #3 coming in August.

TERRY MOORE
Strangers in Paradise Volume 3, #1 coming in August



JAMES ROBINSON
PAUL SMITH
Leave it To Chance #1, coming in September.

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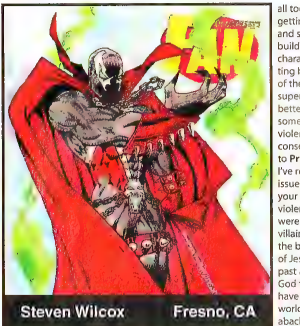


Steven Wilcox Fresno, CA

breaking titles with stark realism and unmatched maturity.

Understandably enough, **Preacher** is not for everyone. True, it does indeed feature scenes of graphic violence and strong language. Yet, I must reiterate once again that this is an adult comic. *NYPD Blue* carries a mature label on television. Movies have ratings to inform parents of their content. Thus, Vertigo is a clear logo placed, quite visibly, directly beneath the DC Bullet. This is not a warning that any comic bearing this marker will automatically be filled with porn-style sex, violence and language. What it does mean is that this comic was designed with an adult, or, at the very least, a mature individual, in mind.

When I saw *Pulp Fiction*, I went because a nation of critics were celebrating the brazen and contemporary work of Quentin Tarintino. While I wasn't shocked by the film's violence, I was put off by the exceptional length and its meandering plot. Not everyone agrees with me obviously, but that is my opinion. Thus, Mr. Chin, I cannot fault you for what you feel about **Preacher**. It is a book that should not be left unattended in comic shops for young kids to purchase. If kids are allowed to purchase the book, it's the fault of the shop owner, not Vertigo. Yet, just because *Pulp Fiction* needed an editing job, I didn't form an enveloping mentality that all motion pictures produced by Miramax were overly long, snooze inducing bore fests. I judged one film on its own merit.

Judging Vertigo on the basis of one title really upset me. Why should a company producing Adult material only produce what one man feels appropriate? Comics all too often present people getting blasted with guns and surviving. They depict buildings toppling onto characters and no one getting hurt! That is the nature of the all-empowered superhero. Adults know better and those who want something different, like violent actions having real consequences, might turn to **Preacher**.

I've read the particular issues of **Preacher** cited in your letter. I can't argue that violence and menace weren't abundant, but the villains perpetrated most of the bloodshed. The story is of Jesse's freedom from his past and his search for a God that doesn't seem to have any meaning in his world. I was a bit taken aback to read that you found the scenes of bestiality more shocking than a young woman getting her brains blown out. I'm not sure how to respond to that.

If you don't like **Preacher**, don't read it. Don't buy it. Don't think about it. There're a lot of novels in my local bookstore that I'm not thrilled with, but you don't see me writing to blast the entire literary market over one book.

I hate to say this but your letter came across to me as a promotion for your own company which I've never heard of. You ask "What happened to you, DC?" They've grown with their audience. DC now produces comics aimed at kids(**Animaniacs**), teenagers(**Flash**, **Impulse**), adults(Vertigo), non-traditional comic readers (Paradox Press), as well as Milestone and the forthcoming Matrix. They are not turning away a generation of readers as you imply. They are doing what any business has to do to survive: they are diversifying their line to retain the readers they have and to attract readers who may have abandoned the "kiddie" world of the superhero.

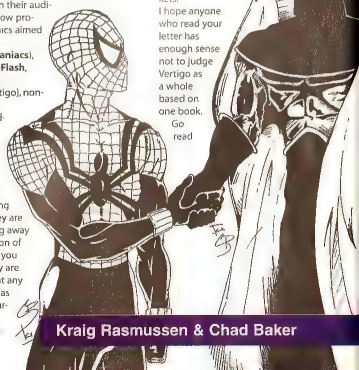
DC's mainstream line has many top notch books featuring superheroes that can be enjoyed by adult and child alike: **The Power Of Shazam**, **Batman Chronicles**, **Starman**, **Batman And Robin Adventures** and **Flash** are but a few. I can't think of one kid who would even be interested in **Preacher**. I recently heard two boys, holding **Superman** comics, discuss some Vertigo covers. They said, "Who's Sandman?" "Some guy I saw in Entertainment Weekly." "Is he a wuss?" "I bet Predator could kick his ass." I laughed so hard. That's the nature of kids. If Preacher wore a cape and tights I'd worry.

As we move towards the year 2000, DC alone stands to survive because they understand their past and have found ways to tap untouched markets.

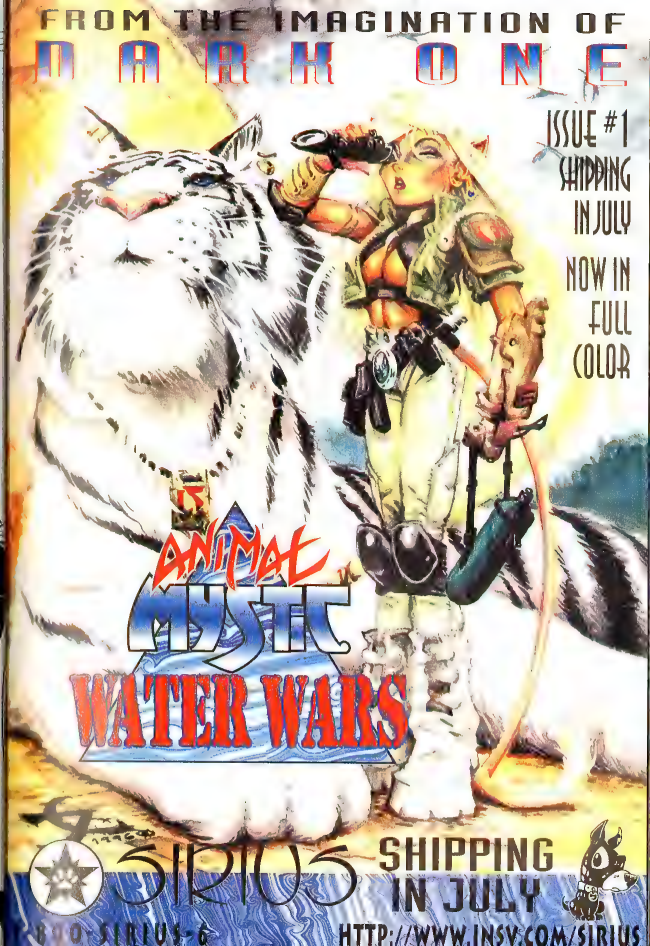
I hope anyone who read your letter has enough sense not to judge Vertigo as a whole based on one book. Go read

CORRECTION BOX

In the FAN #11 "You Wanna Play Games" column, a graphic from Image's **Wetworks** comic was incorrectly placed with an article about an Atlas Games expansion set, which they were titling Wet Works. Image's **Weworks**, however, is in no way associated with Atlas Games. Atlas has announced plans to retitle their expansion set, and **FAN** regrets the error.



Kraig Rasmussen & Chad Baker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some of the other titles. Some will delight, some shock, some disturb. That's life. That's Vertigo. When you insulted Vertigo, you insulted me, my taste and my intelligence. I love Vertigo and will not tolerate anyone criticizing it who does not fully understand the material. The only thing that will kill the comics industry is going back to violence with no consequence

You ask "What's happened to all of us?" I was doing just fine until I read your letter. You offended me by saying my comic livelihood is all nothing but fornication and bisexual orgies! To my knowledge, **Preacher** goes out of its way to be over the top. It is black humor. It's nothing new and there's nothing wrong with it. It is one writer's personal expression. If you want change, then you should produce and publish the type of material YOU want to see. Don't speak out against others producing a full spectrum of work you haven't even read. That insults everyone.

Vertigo, unlike other comic publishers who are just out for a quick buck, actually has writers and artists who care about their work, and their careful time and effort is reflected in the quality of their titles. Vertigo isn't perfect, but at least they're trying to better the industry through diversification. All I hear from you is a grown man complaining that a mature comic line is too mature. What, may I ask, has happened to your good sense, Mr. Chin?

Furious yet recovering,
Jeff Michaels
Toledo, OH

GIVE 'EM A CHANCE

Dear **FAN**,

During the last four months, I've been going to as many comic book shows as possible, trying to meet with other Marvel fans and get their reactions to Marvel's recent deal with Jim Lee and Rob Liefeld. The talks have proven quite interesting and now I feel that I've met with enough Marvel fans to form a general picture of how recent events are viewed in the eyes of Marvel's "True Believers."

Fan reaction to Jim Lee taking over the stories on **Iron Man** and the **Fantastic Four** has been very positive. However, fan reaction to Rob Liefeld doing the stories for **Captain America** and the **Avengers** has been more mixed. Some feel that Mark Waid should have been allowed to stay with the two books for a longer period of time. I know that since Mark became the new writer of Cap's book, sales have gone up and fans have expressed great satisfaction with his work, but I think we should all give Rob Liefeld a chance to do his stories with Cap and the Avengers, read the issues when they come out, and then decide whether the work is good or not! Among other topics discussed by the fans is the Hulk and Thor. Is Peter David going to continue writing the monthly adventures of Dr. Bruce Banner and friends? Is the **Thor** comic cancelled or not? I don't know what's going on with them. Can you guys at **Overstreet's FAN** provide any additional information on this subject?

Robert Moraes
Lincoln Park, N.J.

Y'know, everyone deserves a chance. Regardless of which way people's emotions are leaning, the Marvel books that Lee and Liefeld are taking over are some of the most anticipated changes on titles currently. As for as your questions about the other Marvel titles, check out our coverage of Onslaught in this very issue and all your questions will be answered.

Mark Keach Merced, CA

Chris Ross Salyersville, KY

ning! in the back of your magazine.

To begin with, I was under the apparently mistaken impression that this was about comic books, not national politics.

I suppose being arrogant is the only qualification these guys ever need.

I don't feel Miller should be given a free hand to express his political and social views in a comic book price guide, even if they made sense.

Of course Miller is in good company. We had Joe R. Lansdale shooting his mouth off about "racism." A guy who writes cheesy violent horror stories should be lecturing the public.

Is your magazine really the proper forum for this?

I resent the steady dose of bleeding heart propaganda that the American public is daily assaulted with, and comic books used to be one place where you could escape the political correctness.

I'm not going to buy comic books or price guides to be lectured to by do-gooders; we get enough of that as it is.

Jesse Clough
Carrollton, IL

You don't want to be lectured by "do-gooders" in comics? Aren't the heroes you read about "do-gooders?" As far as politics go, comics and politics have been intrinsically tied since their inception. A vigilante who dresses up like a bat and takes the law into his own hands? Captain America fighting Nazis? The Punisher fighting drug cartels? The X-Men struggling to co-exist in a world that won't accept them because they're different? Any of these things ring a bell? These are all POLITICAL ISSUES.

SEPARATION OF COMICS AND STATE

Dear **Overstreet's FAN**,

I'm writing about these Frank Miller "editorials" that you have been (run-

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MAD MONKEY CONTEST

TWO GRAND PRIZE WINNERS

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AGE 23

JOAN COLLINS
RIDGEFIELD PARK, NJ
AGE 35

FOUR FIRST PRIZE WINNERS

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NEW YORK, NY
AGE 29

STEVE HORNE
ADA, OK
AGE 33

DAVID NEWTON
POWELL, WY
AGE 33

JOE PERRY
GENEVA, NY
AGE 14

SEVEN SECOND PRIZE WINNERS

TIM ALEXANDER
CHASKA, MN
AGE 31

PAUL FLORES
KINSTON, NC
AGE 25

TAMARA HODGE
LAS CRUCES, NM
AGE 29

DAMON WHITAKER
SAN DIEGO, CA
AGE 30

ALBERT HOOD
AUSTIN, TX
AGE 21

DON HUNT
EUGENE, OR
AGE 34

TRESA PHELPS
NORMAN, OK
AGE 34

PLAYMATES TOYS CONTEST

ONE GRAND PRIZE WINNER

BRANDON RHINESS
WETASKIWIN, ALBERTA CANADA
AGE 16

TWO FIRST PRIZE WINNERS

RICK MOUNT
BURLINGTON, VT
AGE 15

JAMES VILLANUEVA
ALBUQUERQUE, NM
AGE 32

FAN #7
Mr. Monster Contest

Stephanie Stotz (16) from Jonesboro, GA was the lucky grand prize winner to have her original character, Have-A-Heart-Bart, drawn in with Graphitti Designs Mr. Monster.

CORRECTION

Last month a type error was made in the Contest winners. Courtney Fischer, a grand prize winner of the Guess the Desk Contest, is from Berlin, CT not Ossian, IN.

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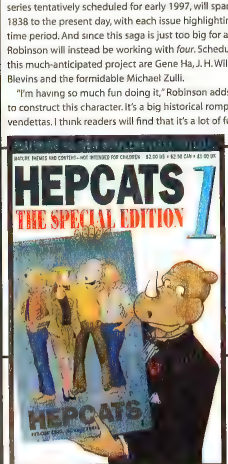
the facts upfront

A SHADOWY MAN ON A SHADOWY PLANET

"For some reason, The Shade was pushed to the sidelines in his past incarnations," James Robinson says about his star for the upcoming **Shade** limited series. "But it was only a matter of time until somebody saw how cool he really was."

And that's just what Robinson has shown countless fans every month in his critically-acclaimed **Starman**; it was only a matter of time until readers would be able to get a closer glimpse at the immortal guardian of Opal City. **The Shade**, a four issue limited series tentatively scheduled for early 1997, will span the ages from 1838 to the present day, with each issue highlighting a particular time period. And since this saga is just too big for a single artist, Robinson will instead be working with *four*. Scheduled to illustrate this much-anticipated project are Gene Ha, J. H. Williams, Bret Blevins and the formidable Michael Zulli.

"I'm having so much fun doing it," Robinson adds. "It's a lot of fun to construct this character. It's a big historical romp about family vendettas. I think readers will find that it's a lot of fun."



HEPCATS GOES TO ANTARCTIC

Martin Wagner's critically acclaimed and much-missed comic **Hepcats** will finally be returning to shelves near you thanks to Antarctic Press. Beginning in November, Antarctic will start its run with the **Hepcats** #0, an all-new, self-contained story in full-color, with special editions of the comic available bagged with a CD soundtrack of songs performed specifically for the comic. Beginning in December, Antarctic will begin reprinting all twelve issues of the original black and white Double Diamond issues, but with completely new covers and a new back-up story.

The series creator, Martin Wagner, says he's anxious to return to the characters, as the back-up story will act as a prologue to his next major story arc, "Way of the World." He says, "It will help to rejuvenate me creatively to finish up 'Snowblind' (the current story arc) with the gusto it deserves."

DC UNVEILS THE 21ST CENTURY

After establishing its tremendously succesful Vertigo line three years ago, DC is ready to launch another imprint to challenge readers and change the parameters once more of what comics are all about. With an eye towards Vertigo's intelligent stories and stylish art, the new Matrix line will launch in July and focus primarily on science fiction. The first two titles, both debuting in July, are **Cyberella** (written by Howard Chaykin and drawn by Don Cameron) and **Gemini Blood** (featuring covers by Walt Simonson and stories by sci-fi author Christopher Hinz).

Stuart Moore, who launched a number of Vertigo projects, including **Preacher** and **Books of Magic**, will be Matrix's Senior Editor and oversee the line. According to Moore, "Matrix began with a simple, fundamental belief: that science fiction could be done in comics in a way that's fresh, original, and totally up to date. Those of us who've worked to make Matrix a reality wanted to create the best fusion of those two forms that's ever existed...."

With future books featuring the talents of Lucius Shepard, Michael Kaluta, Garth Ennis, Elaine Lee, Rachel Pollack, and many others, this looks to be a promising imprint.

Virginia Romita, Spider-Man, and John Romita at his ... in NYC on New Year's ...

SPIDEY ARTIST PUTS AWAY HIS PEN

On March 30, a gala sendoff was held by Marvel comics to bid one of their most famous and respected artists a fond retirement. John Romita Sr. started with Marvel on **Spider-Man** in 1966 and worked with that character for over seven years before teaming with Stan Lee to launch the **Spidey** daily newspaper strip in 1977. Romita started in the comics biz in 1949 and gained recognition due to his work on a number of popular romance comics. Over the last 25 years, the artist has worked on most every major Marvel title, including successful runs on **Captain America**, **The Fantastic Four**, and **Dr. Strange**. His work is cited by many current artists as being among the most influential for them as they found their own style.

WANTED: A FEW GOOD WRITERS

Breaking into the comics business as a writer is next to impossi... Not but Old Town is offering aspiring scripters a chance to gain their first comic book credentials in a magazine featuring work by such well known creators as Dick Ayers, Irwin Hasen, and Tony Isabella.

Dr. Wonder is Old Town's attempt to bring back the classic style and lofty standards of the Marvel Comics of the 1960s. And, to that end, each issue of **Dr. Wonder** beginning with #2 will feature a two page text story along the lines of those that Marvel ran up until the mid 1960s.

Guidelines are as follows:

1) Stories should be G or PG rated.

2) Around 1,500 words is a perfect length for a two-pager, though one-page stories under 750 words will be considered as well.

3) No stories featuring copyrighted characters will be accepted.

4) ... literary merit is a plus if you can pull it off, but if you can't, you'll stand just as good a chance by going for the charm and simplicity of those '60s stories. And, boy, are they suckers for a great twist ending!

Stories can be submitted in any of the following ways:

1) E-mailed to: oldtownpub@aol.com or 102635.2723@compuserve.com

2) Mailed to: **Dr. Wonder**, c/o Old Town Publishing, P.O. Box 447, Franklin Square, NY 11010. Please send your story saved in text (ASCII) ... on an IBM or Macintosh disk, accompanied by a hard copy. If a disk is not possible, please send a clean printed copy, typed with a dark ribbon, in a standard typeface (such as Courier or Times).

3) Faxed to: 516-327-2482.

Tony Lopez at one of his studios, showcasing all four covers ... Kaps miniseries

ADDING DIVERSITY TO COMICS

Having successfully published two black and white anthologies over the last year, Tony Lopez and Diversity Comics are ready to take the industry by force if necessary. According to Tony, "We at Diversity Comics want to know how the industry will react to our concept of bringing together a select number of 'fresh' talents and giving them full reign to do what they love best, which is creating fun, enjoyable, and entertaining comic books." Look for a four-issue miniseries featuring the stars of Diversity's **Premiere** books this Summer, as well as, believe it or not, a toy line perhaps as soon as the '96 holiday season.

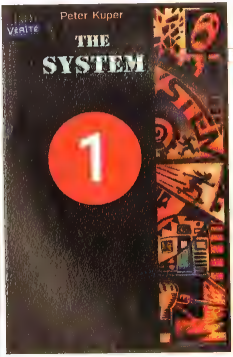
PETER KUPER BUCKS THE SYSTEM

Vertigo Verite opened its doors with a bang. By securing work from artist Peter Kuper, the imprint set itself up to be a major artistic force in the comics world. Kuper is perhaps best known for his unique and often copied artistic vision. His range of work is pleasantly diverse, from autobiographical, to classical adaptation, to his latest venture, **The System**. "An editor up there [at DC Comics] asked me if I had any ideas I wanted to do, and it just so happened I was working on my **Kafka** adaptation [**Give It Up**, published by NBM], and the rights to **Kafka** came into question, so that project was put on hold for a number of months. While it was on hold, the DC editor kept plugging me to come up with something. I had this one particular idea, but it seemed too big and too unlikely that they would go for it. But the more I talked to them about it, the more they seemed interested. I wrote up a proposal and they went for it." Peter had never worked with a comic publisher as "mainstream" as DC, and though he anticipated difficulties, he received nothing but the best care. "They gave me pretty much carte blanche to do what I wanted. I was really happy with that. There was very little editorial pressure, so I came out of it with very good feelings about how things *can* operate." One of the concerns of both Kuper and DC was the lack of words in **The System**. "But I kept being very happily surprised. The whole situation was amazing. They allowed it to be wordless, and I requested that there be no ads because I knew it would utterly disrupt the story. Even letting me do the front and back cover so that it was one closed package. Even right down to my asking to put the UPC code on the back cover, they went for all of it."

Kuper is hopeful that **The System** has been well-received and has helped to break down some of the barriers that keep comics out of the general reading public. He's also pushing for DC to collect the work. "I think it's most likely that they will, but nothing's been said at this point. Once the whole series comes out and we see how it does, that will make their decision."

Aside from structuring the packaging of **The System** as his instincts dictated, Kuper relied on all of his artistic influence on the project, most notably Lynd Ward, who worked without words on a book called **Storyteller Without Words**. "I've been working my way up to this for a long time. I've done a number of wordless strips over the years. I did one that was called **One Dollar**, which followed a dollar bill through all of these people's hands. I realized that I had unintentionally been hoeing this row for a while, but this was sort of a much broader, more inclusive take on that general idea. It was refreshing to work on one longer piece and be able to concentrate on something for a longer period."

Working with the traditional comic form also presented Kuper with some problems. "During the time I was working on **The System**, I spent as little time as possible looking at comics. I wanted to avoid the pitfalls of looking at comics and getting inspired by them to do more comics. So I tried to look outward and, as much as anything, just look at what I saw in the streets or what I saw in the newspaper and incorporate that."



With **The System** behind him, Kuper has several projects in the works. "I'm in the process of working on a collection of a comic strip that I syndicate called **Eye of the Beholder**. Originally it appeared in the **New York Times** of all places. That was in 1993. I started self syndicating it in 1994, and it's carried by about seven alternative newspapers now." The collection is being prepared by NBM publishing, about whom Peter spoke highly. "I was really glad to work with them, I think they did such a good job with the **Kafka** book. They're much more concentrated on the few projects that they're doing. With a bigger publisher, I might get lost."

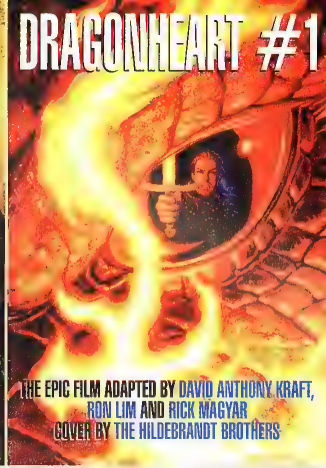
As for working with DC again, "That's very possible. Considering that things went very smoothly with **The System**, I would certainly be interested in that possibility. I've proposed another collection of my shorter wordless pieces to them, most of which have only appeared in black and white. I want to color all of them now, as I thought it would be a good follow up collection."

© PETER K

X-FILES #0

THE OFFICIAL COMICS ADAPTATION OF THE ORIGINAL PILOT EPISODE
BY WRITER/CREATOR CHRIS CARTER.
ADAPTED BY ROY THOMAS AND JOHN VAN FLEET

DRAGONHEART #1



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RON LIM AND RICK MAGYAR
COVER BY THE HILDEBRANDT BROTHERS

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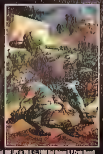


the facts upfront

IN REMEMBRANCE

On April 3, Frank Doyle, one of the most prolific comic writers of his generation, succumbed to cancer at the age of 78. Since 1951, when Mr. Doyle was brought on at Archie Comics by his friend Ray Gill, Frank had written more than an astounding 10,000 Archie stories for the company. If you've read an **Archie** comic over the last twenty-five years, the chances are good that Frank Doyle had a hand in its creation.

Victor Gorelick, longtime Archie Comics managing editor spoke briefly about Frank's importance, "During the worst moments of his life, Frank Doyle was still the best writer Archie Comics ever had. To this day, no other Archie writer can come close to the sheer quantity and quality of his work."

CHECK OUT THE BIG BRAIN ON THAT FANBOY

In conjunction with the San Diego Comicon, the fifth annual Comics Arts Conference will be held on Wednesday, July 3rd and will feature actual intelligent discussions about various comic-related topics. While it's too late to register your own topic for discussion, you can go and watch the pros go to work in four different seminars. Seminar III may well be the highlight, as four critics and scholars will discuss their interpretations of **Kurt Busiek's Astro City**, after which Kurt himself will comment. For questions or further information, contact Peter M. Coogan, Comic Art Studies, MSU Libraries, East Lansing MI 48824

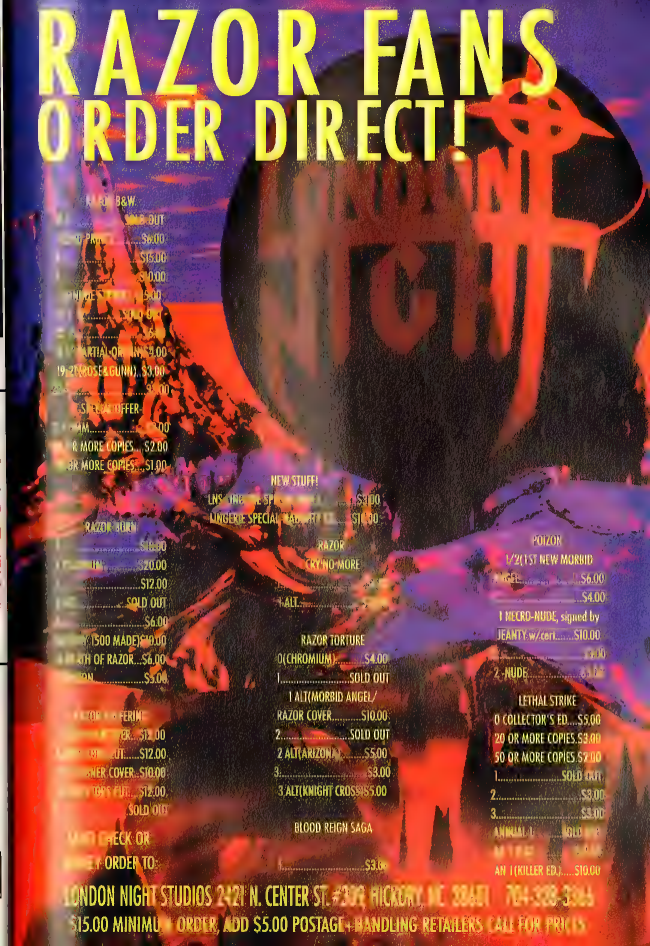
COMIC CON INTERNATIONAL

X-MEN GO HEAVY METAL

The folks at the Highland Mint have been busy coming up with a way to make **X-Men** #1 even more collectible, and they may have done it with their latest release. Out now are 2.5" by 3.5" silver or bronze replica cards of the original 1963 cover to **X-Men** #1. Each card includes a certificate of authenticity, is individually numbered, and is packaged in a three-piece, lucite display.

Due to a printing error, the expiration date for the FAN Witchblade 1/2 offer was deleted. The offer has been extended until June 1st as a courtesy to our readers.

RAZOR FANS ORDER DIRECT!



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FAMILY VALUES

"It's a high-action, high-octane urban story about family," is how Jason Pearson (**The Dragon: Blood & Guts**) describes **Body Bags**, the upcoming offering from Dark Horse Comics and Gaijin Studios

Body Bags is the fast-paced four issue limited series about a 41-year-old bounty hunter (or body bagger) who is doing what he does best: bringing in the bad guys dead or alive. The problem is that his 14-year-old daughter wants to get into the family business too, and naturally, all hell breaks loose!

Published under Gaijin Studios' Blanc Noir imprint, **Body Bags** will be the first of several new titles coming from Pearson, Karl Story, Brian Stelfreeze, Joe Phillips, Adam Hughes, and Cully Hamner. Written and illustrated by Jason Pearson with covers by Michael Golden, **Body Bags** is set to begin its explosive run in August

CHARGES REDUCED IN PLANET COMICS CASE

In April, during the preliminary hearing for what is commonly known as "The Planet Comics Case," Judge Larry Jones announced that the materials seized during the police raid on Micheal Kennedy and John Hunter's Planet Comics store did *not* warrant felony charges. As a result Judge Jones reduced or dropped all of the felony charges against the two store owners, bringing the total charges down to six misdemeanor counts, with three of those not calling for imprisonment. This is a small but important early victory in the case, and, according to defense attorney Chuck Thornton, "It should come as no surprise to anyone that the charges of possession of child pornography...have been dropped. It should be unthinkable to any competent lawyer that such a charge could have been leveled in the first place."

FAN has been closely following this story since last year, when Hunter and Kennedy were first arrested and charged. As we went to press, Defense Con '96, at the Oklahoma State Fair Grounds was in full swing, with the proceeds benefitting Hunter, Kennedy, and the Comic Book Legal Defense Fund, the organization that has been representing the embattled store owners in this case. Stay tuned to "Facts Up Front" for information on the case as it progresses.

THE INVASION STARTS THIS SUMMER!
DONT DARE MISS THIS EXCITING FIRST ISSUE - AS DIVERSITY INFILTRATES THE MARKET WITH ITS FIRST FULL DIGITAL COLOURED BOOK...
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AND MEET THE DIVERSITY CREW AT THE SAN DIEGO COMIC-CON, 4TH-7TH JULY!
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CYBERFORCE: TAKE TWO

"I don't think we're reinventing the wheel," says Brian Holguin, writer of Top Cow's **CyberForce**. "It's a superhero adventure book. But we want it to be the best superhero adventure team book it can be."

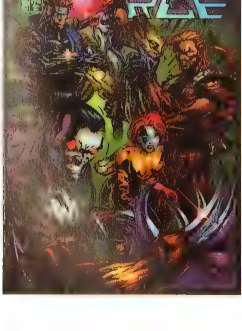
"We" is Holguin (**Ripclaw Special**), penciller David Finch (**CyberForce Annual #1**), and series creator Marc Silvestri. The former artist of **Wolverine** and his X-Crew, Silvestri launched his Image career in 1992 by introducing CyberForce, a group of genetically-enhanced "metahumans" who seek revenge on the evil Cyberdata corporation for creating them. When Silvestri decided to move on to other projects, he left his flagship title in the hands of Holguin and Finch. Add in a guaranteed shipping date for retailers on all in-studio titles, and Top Cow is making all the right moves. "Everything I've seen has been really positive," offers Holguin. "I think there's a level of quality consistency we're trying to bring every issue."

One issue fans may want to pay particular attention to is #25, shipping in July. The 48-page behemoth sports, along with a Silvestri pin-up and holographic foil cover, the conclusion to the "Second Coming" storyline. Holguin promises many changes to the status quo with the team. "The whole Cyberdata saga is going to come to an end. Cyberdata will no longer exist. All the major antagonists they've faced won't be a threat anymore. There's also going to be another major change as far as the team itself and what's going to happen to them in the future."

By way of further explanation, Holguin adds, "About issue #22, they're just hitting rock bottom and are really sick of each other. They're fighting poorly. No one really wants to be on the team. Issue #25 sets the stage for what's going to happen afterwards. They're going to shift from being a reactive team to a proactive team. Whereas before, Cyberdata attacks them and they fight back, but now they'll be more actively hero ic. They'll be going out on missions, and the whole group dynamic will solidify more after this issue."

Holguin has kind words for collaborator Finch, who shares penciling duties on #25 with Anthony Chun. "Dave is just a great guy. I really don't think he has any idea how talented he is. He's very modest. A lot of times, he'll do things, then call me up and say, 'Can I change it this way?' And he'll have a way to make a scene a hundred percent better than ever occurred to me...I've talked to people who've spent years in the industry before the writer/artist team clicks. I think we've clicked."

And what about head honcho Silvestri? How involved is he in the title's progress? "At first, I was a little worried because it was like 'I'm not hearing anything from Marc, maybe he hates it.' And then I find out, if Marc hates it, that's when you'll hear from him. CyberForce, you know, it'll always be Marc's. Even though we're working on it, it's his vision. I do try to stay true to that. I don't want to take Velocity 180 degrees from where she was, because I think they were actually well-developed. Marc gave me all these notes on who they are, and what their background is, and they're very interesting. I want to try and get that information out."



Holguin believes some members of the team are overdue for their time in the spotlight. "I've been concentrating on fleshing out the more neglected characters, specifically Heatwave, who is the leader of the group. That was a big problem: people don't even recognize the fact that here's the guy that's been the leader of the group since issue #1. People think either Stryker or Ripclaw is the leader. I haven't been able to do much with Cyblade...she's the one I'm really looking forward to concentrating on. She hasn't been in the background, but she really hasn't been the star of anything yet. Probably after issue #25, tentatively, the first major story arc will focus on her. Ripclaw, I got to do a little with, but I'd like to do more as well."

CyberForce is off to a fresh start, and Holguin is eager to win old readers back. "I absolutely guarantee that we're giving it our 100 percent every issue. With all modesty, I think it's a very well-written book, it's intelligently written, it doesn't talk down to the audience. No one ever pulled me aside and said, 'Stop using those big words. Put some more T&A in there.' It's one of the best looking books out there, and it's one of the few really good looking books that isn't just eye-candy. The story and the writing are as good as the art. And it's going to be that way every issue." He adds, "If you like the superhero genre, if you have an affection for it, you'll really enjoy this book. We're going to do everything we can to make it as good as possible every single month."

—J. Rossen

WHERE THE DREAM BEGAN

monthly starting in june

"A comic strip for intellectuals."
—Norman Mailer

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Mikal Gilmore, *Rolling Stone*

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—Steve Erickson,
Los Angeles Times Magazine

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THE SANDMAN

VERTIGO HORROR COMICS

suggested for mature readers

CHARACTERS CREATED BY NEIL GAIMAN, SAM KIETH AND MIKE DRINGENBERG

ESSENTIAL VERTIGO

COMPANY NEWS

This month's news was laboriously compiled by Benn Ray, who had a hard time concentrating because the lovely spring weather had turned his thoughts to fanciful things (like the primitive mating rituals he's been watching on the Discovery Channel), and Toph Woodward who was so full of bitterness at the very thought of nice weather that he would slap anyone who spoke to him.

ABIOGENESIS PRESS

Don't say we didn't warn ya. All issues of Gary Spencer Millidge's fantastic comic **Strangehaven** (issues #1-3) are entirely sold out. But you Johnny-Come-Latelys can relax, second printings will be available in July. Due to the surge in demand for back issues and the subsequent reprint plans, **Strangehaven** #4 has been delayed. It will now ship in early May with #5 scheduled to ship in August.

AC COMICS

Just arriving at comic shops now is the Rad 1/6 inch scale cast resin model statue. Whether you're a **Femforce** fan or not, this is one fine looking piece, and it's even a little easier to put together than most, making this a perfect first timer statue. • In August, look for the **Nightveil/Colt Special**, which profiles the Supreme Sorceress herself, Nightveil. But, utilizing the vastly under-used flip book format, the other half of the book features a fact-file, pin-ups, and a new adventure featuring Colt. • Speaking of Nightveil, AC is also releasing a beautiful mini stand-up kit in August. At 12" tall, this would look great on any **Femforce** fan's desk.

ANOTHER RAINBOW

Carl Barks fans (and who isn't?) should be thrilled, the "In the Cave of Ali Baba" Donald Duck lithograph becomes available in July. With both regular signed and numbered editions and the extra-limited Jeweled McDuck editions available, high-end collectors should be happy as Scrooge McDuck in a diamond mine.

ANTARCTIC PRESS

Ben Dunn (creator of **Warrior Nun Areala**) and Ted Nomura (creator of **Tigers of Terra**) are teaming up to bring you a new miniseries from Antarctic this July called **Luftwaffe 1946**. Coming at you bi-monthly in beautiful black and white, the story here follows a young fighter pilot who joins up with an all-female fighter squadron. Can't wait to see those flying femme fatales put the nazis in their place. • While we're mentioning Ted Nomura, his Tigers of Terra appear on their first poster in August, with the art by Ted himself. • Keep and eye out for the first of three bi-monthly books under the title **Lillith, Demon Princess**, with a painted cover by John Pound and story by Barry Lyga. Follow the popular **Warrior Nun Areala** character as she searches the earth for a way to recover her powers.

Bongo Comics

ARCHIE

At the end of July, **Frankenstein Jr. and the Impossibles** returns to the stands, thanks to Archie. Everyone's been waiting to see the return of those zany do-gooders from the 60s as they do battle with one another in this special issue. • At lunch rooms near you, Ace Frehley takes his solo acoustic tour on the road this summer.

ART & SOUL COMICS

On sale in July will be Marc Hempel's **The Tug & buster Bulging, Bagged, 51/2 Buck, Back-to-back Book Pak: The Signed Edition** (whew! talk about alliteration). In the bag will be first printings of the first two issues of **Tug & buster**, with #1 hand signed by Marc. Only while supplies last.

ATLANTIS COMICS

Meet Donna Bowen. A decade ago the mob killed her parents before her innocent, disbelieving eyes. But Donna is not a little girl any longer, she's a lethal weapon looking for payback and the mob's looking for cover. **White Orchid** #1, the first in a six-issue miniseries, ships in July.

BONGO COMICS

Experience the ugly side of convenience when super-capitalist Mr. Burns drafts Apu to manage the Mega-Kwik-E Super Store. Will Apu sell out to the man? Find out in **Simpsons Comics** #22.

BRAINSTORM COMICS

In July, look for Brainstorm to take their popular erotic vampire anthology to the next level in **Vamperotica** #1/. That's right it's popular vampire eroticism in full color with no extra cost to you, the consumer. The full-color fest will feature Luxura and Blood Hunter and also a chromium cover edition as we as a regular version. According to Brainstorm publisher Kirk Linde, "This issue will be a must have for long time **Vamperotica** and Luxura fans it will also be an easy access point for new readers and collectors to jump on and see what we're all about."

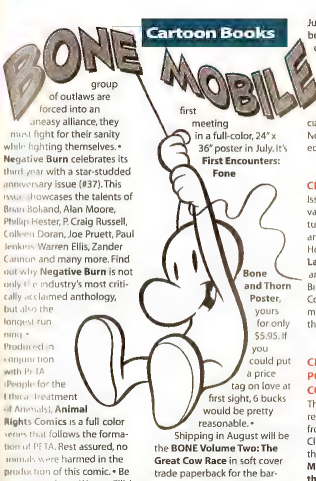
BROADWAY COMICS

The new release, **Fatale** #1, featured an unannounced embossed cover enhancement. Look kids, *shiny*.

CALIBER COMICS

Be there in July as reality begins to decay in the ongoi **Ship of Fools** #1. As a rag-ta

Cartoon Books



group of outlaws are forced into an uneasy alliance, they must fight for their sanity while fighting themselves. • **Negative Burn** celebrates its third year with a star-studded anniversary issue (#37). This issue showcases the talents of Brian Bolland, Alan Moore, Phillip Hester, P. Craig Russell, Colleen Doran, Joe Pruett, Paul Jenkins, Warren Ellis, Zander Cannon and many more. Find out why **Negative Burn** is not only the industry's most critically acclaimed anthology, but also the longest run ning. • Produced in conjunction with PETA (People for the Ethical Treatment of Animals), **Animal Rights** Comics is a full color series that follows the formation of PETA. Rest assured, no animals were harmed in the production of this comic. • Be sure to check out Warren Ellis' take on Sherlock Holmes in **Caliber One-Shot: The Sussex Vampire** (the first in an ongoing series of one-shots featuring some of the best names in the business).

first meeting in a full-color, 24" x 36" poster in July. It's **First Encounters: Fone Bone and Thorn Poster**, yours for only $5.95. If you could put a price tag on love at first sight, 6 bucks would be pretty reasonable. •

Shipping in August will be the **BONE Volume Two: The Great Cow Race** in soft cover trade paperback for the bargain price of $14.95. • Liven up your life with the new, easy to assemble, three dimensional **Bone Mobile**. It's a bright, colorful die-cut mobile that will hang from anything you can hang stuff from for only $24.95.

CARTOON BOOKS

It's an age old question. Remember when we first met... Now you can have and display Fone Bone and Thorn's

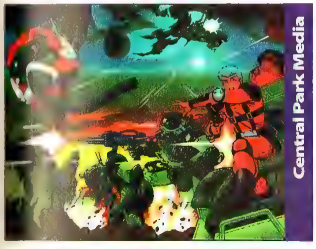
July. The comic will appear before the video series, so fans of the Japanese saga will have this original story in paper form first. • Watch for the CPM "Geist Rider" phone card as well, which features an image of the official motorcycle of the 1996 New York Auto Show, as painted by Bill Sienkiewicz.

CFD PRODUCTIONS

Issues #1 and 2 of the genre varied **Lacunae Magazine**, featuring comics, poetry, fiction and more, have sold out. However, limited quantities of **Lacunae** #3-5 (featuring the artistic stylings of Neil Gaiman, Billy Tucci, Hart D. Fisher, Nancy Collins, David Lapham and more) are still available through CFD Productions.

CENTRAL PARK MEDIA

Based on the animated video series, the **Armored Trooper Votoms** comic book debuts in



CRUSADE

Crusade begins publishing a new four-issue miniseries featuring the Norse god Thor in **Thundergod** #1, shipping in July. Written by Christopher Golden with art by Albert Debnam, the story features a struggle in the land of the gods that could have severe consequences for the planet Earth. With stunning art and a solid story, this is a Crusade book like no other. • Always quick to jump onto the latest trend, the House of Tucci brings you **Shi: Shiseiji**, a one-shot presented in the style of Japanese animation and manga. With artwork by longtime **Shi** artist Nelson Asencio and Jimmy Palmiotti and an alternate Japanese language cover, this should satisfy the plethora of comic fans that have been screaming out for

CLAYPOOL COMICS

The big July release from Claypool is the **Elvira Mistress of the Dark** trade paperback, featuring the first 12 issues of the comic series. With stories and art by some major comic names (including Kurt Busiek, Paul Dini, and Jim Mooney), this should be a lovely collection. • Finally in trade paperback format, it's **Soulsearchers and Company**, featuring the early adventures of the supernatural investigators. Peter David writes the introduction to this collection, which also features art by Amanda Conner. • Be sure to catch Lou Gramm as he takes his solo tour to gymna siums in towns near you this summer.

Shi done in manga-style. • Keep an eye out for the Shi: Senryaku Limited Edition Poster, shipping in July, from the master **Shi** artist himself Bill Tucci. Limited to 3,000 copies, you'll want to put in your order for this one now.

CUSTOM COMICS OF AMERICA

Writer/artist Kelly Campbell brings you **Rooter-Sweatin' Bullets** in the early Summer. The story centers around a

band of misfits venturing into the seedy part of Memphis to try and save one of their beloved friends. With plenty of fun art and wild brawling, this is one crazy book.

DARK HORSE

In July, celebrate 10 years of Dark Horse with the first issue of the aptly titled **A Decade of Dark Horse** #1 (of 4). This features Frank Miller's **Sin City**, **Predator** by Henry Gilroy, and **Grendel** by Matt Wagner, each all new. • When Schaefer joined the NYPD he never thought he'd battle alien evil in Russia, but he did. Now he gets another crack at it in the jungles of South America, and this time he's determined to come back with the head of a Predator or he won't come back at all. **Predator: Dark River** #1 ships in July. • You've heard about it, you've waited for it, and you've waited for it some more, but on sale July 31 is, finally, **Monkeyman & O'Brien** #1.

DC COMICS

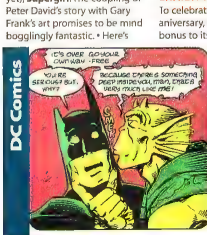
Be sure to keep an eye out for what's already being rumored as the hottest new series of '96 (and it hasn't even come out yet), **Supergirl**. The coupling of Peter David's story with Gary Frank's art promises to be mind bogglingly fantastic. • Here's just what the world needs, another **Superman** series. But wait, this is different! **The Superman Adventures** is set to coincide with the WB Network's anticipated animated show, *Superman*. Debuting in September, the first issue will be written by show producer Paul Dini, with the 6 following issues written by Scott (**Understanding Comics**) McCloud. Rick (**The Batman and Robin Adventures**) Burchett will be handling the penciling chores with Terry (**Uncanny X-Men**) Austin on inks. • When a rash of ritualistic murders sweep Gotham, Batman is forced into an unholy alliance with The Demon to get to the bottom of things in **Batman/Demon**, a presitge format one-shot due to ship in June.

ENTITY COMICS

Entity Comics' superheroine Nira X will team up with Lightning Comics' saucy Hellina for the one-shot, full color crossover **Nira X/Hellina: Heaven & Hell** #1 in July. To celebrate the diversity (of Heaven and Hell that is), both a gold-foil "Heaven" edition and a red-foil H-E-double toothpicks edition will also be available, both for $2.95. A variant $12.95 Platinum Limited Edition, including pin-ups and a certificate of authenticity will also be made available to consumers. Entity promises the title will be appropriate for all ages. At the same time, look for Lightning Comics to release the first color issue of **Hellina/Nira X** #1.

EXHIBIT A PRESS

To celebrate its two-year anniversary, Exhibit A is giving a bonus to its readers by adding an extra 8 pages to **Wolff & Byrd, Counselors of the Macabre** #11. Founded in May of 1994 by Batton Lash and Jackie Estrada, Exhibit A has been publishing both comics and books with a good deal of success. Also look for a tee-shirt to mark their two-year anniversary.


DC Comics
IT'S OVER, SCHMUCK! GIVE UP NOW - FREE!
YOU'RE SERIOUS? BUT... WHY?
BECAUSE CHOR-S SOMEBODY DEEP INSIDE YOU, MAN, CARES! WHO TAUGHT LIKE THAT!

FANTAGRAPHICS

Dave Cooper will launch **Crumple**, his nine-part follow up to his graphic novel **Suckle**, in the pages of **Zero Zero** #11 this July. • Also in July, Dan Clowes will launch his new saga, "Gynecology," the story of a singing gynecologist and the confused artist who's having an affair with his wife in the pages of **Eightball** #17. This issue also features the penultimate chapter to Colwes' fantastic "Ghost World" serial. • A truly innovative comic, Jim Woodring's **Frank** will launch its ongoing series in July. • Fans of Tundra's series **Trailer Trash** have reason to rejoice, the trailer ain't gone, it just moved. It's planted itself at Fantagraphics and will open its doors in July with **Trailer Trash** #7. Well beat the kids n' tin that ain't good news. • July's a pretty big month for the industry's leading alternative comics publisher, and for good reason: it's their 20th anniversary. Happy anniversary Fantagraphics, keep up the good work.

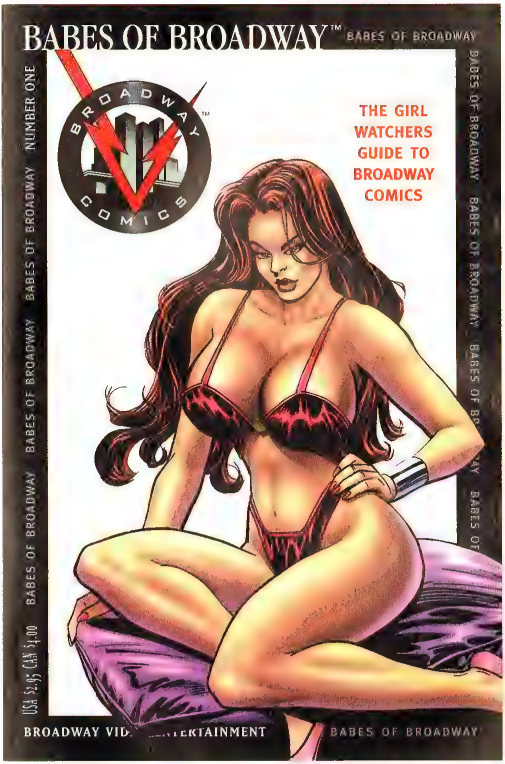
GLADSTONE

Shipping in July is **Uncle Scrooge Adventures in Color** #4, featuring the work of Don Rosa. Issue number four, identified on the cover by the years 1902-1947, features episodes 10, 11, and 12 of the series, and each issue comes with a free collectible card to match the issue. • Also by Rosa and shipping in July is **Walt Disney's Comics and Stories** #605. With three stories over 64 pages long and a cover by Walt Kelly, this looks to be a fine issue.

GRAPHITTI DESIGNS

For the absolute coolest refrigerators anywhere, Graphitti's newest Madman magnet set is for you. With three magnets per set and a bonus magnet for every three sets ordered, you'll finally have something cool to hang all those pinups with. • Also in July, look for Graphitti's Chaos! Comics's shot glass set. You get three glasses featuring Chaos! graphics for your guzzling pleasure. • Just in time for the Republican Convention, it's the Animaniacs "Vote For Me" T-shirt. Available in L and XL, this is the perfect shirt for the election-year summer, as you show your support for The Brain. Brains in politics; now that's a novel idea.

ON SALE MAY



Dick Giordano · Alan Davis · J.G. Jones · Mike Kaluta
Taro Satho · And Many More

http://comics.net/www/broadway/

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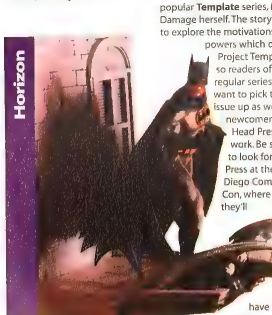
GREEN MAN PRESS

For only pennies more, get 16 extra pages. It the "make-up-for-lost-time" issue of **The Book of Ballads and Sagas** #3 Artist/publisher Charles Vess, fresh from art duty on **Sandman** #75, dives into 3 new ballad adaptations as well as the continuing "Skade" saga. Among others, Jeff (**Bone**) Smith kicks in the much anticipated script for "The Galtee Farmer." It's 48 pages of beautiful Vess art, (plus some cool stories) for only $3.50.

Palmiotti as she resolves to kill the murderer of her friends, Nyx. • In August, Harris releases a new Cyberfrog poster, with art by creator Ethan Van Sciver. Suitable for framing, this is the perfect opportunity to put Cyberfrog right in your living room.

HEAD PRESS

In July, Head Press will offer their first one-shot special, **Max Damage: Panic!**, featuring that lethal lady from Head Press's popular **Template** series, Max Damage herself. The story is set to explore the motivations and powers which drive Project Template, so readers of the regular series will want to pick this issue up as well as newcomers to Head Press' work. Be sure to look for Head Press at the San Diego Comic Con, where they'll have an alternate version of this issue available.



HARRIS

Vampirella: Death and Destruction #1 hits the stands in July. Part one of this aptly named three part series finds Vampy being drawn by Amanda Conner and Jimmy

HORIZON

From the studio that's brought you some of the most striking staues in recent memory, Horizon's new Batman1/8 scale figure model kit is now available. At 81/4" tall, with a base and logo nameplate, this is yet another finely crafted piece. • Also look for a spectacular new base for use with any of your 1/8 scale models. Titled the "Gothic City" base, this will add a striking aspect to most any of your displays.

IMAGE

•EXTREME STUDIOS/MAXIMUM PRESS

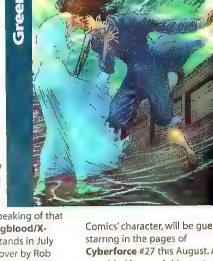
Look for **Kid Supreme** #3 to feature a special guest star in July, when Glory shows up only to be hit upon mercilessly by the Kid. Still reeling from Cupid's arrow, Kid Supreme is caught unaware when a new villain charges onto the scene. • In a story that leads directly into this month's Marvel/Image crossover, **Youngblood** #10 finds the team enbroiled in a battle with the nefarious Four, while Vogue tragically begins to crumble as her cosmetics company fails. • And speaking of that crossover, **Youngblood/X-Force** hits the stands in July with a variant cover by Rob Liefeld. Look for lots of action as Mojo pops back to earth to wreak havoc with the Marvel and Image Universes. • From the pen of Rob Liefeld comes **Avengeblade** #1, shipping in July and sure to excite fans of bad girl books everywhere. • Liefeld also lends his writing talents to **Battlestar Galactica: Journey's End #1**, the first book of a four-part miniseries.

• MCFARLANE STUDIOS

The hottest comic book in the industry just keeps spawning the hottest toys on the racks. Case in point: Wetworks, though not **Spawn** characters, have their new assortment out this month, featuring six new figures including **Blood Queen**. The first series of these are tough finds, so be sure and grab these up while you can.

• TOP COW

Tony Daniel and Kevin Conrad, one of the creative teams on **Spawn**, have been scheduled to illustrate **Witchblade** #9 for summer release. To go along with this special event, one out of every four covers to #9 will have an alternate cover by Michael Turner and D-Tron. The regular illustrative team will be back on the book with issue #10. • Ash, the popular Event



Comics' character, will be gue starring in the pages of **Cyberforce** #27 this August. A an added bonus, Ash's creato Jimmy Palmiotti and Joe Quesada will be doing an alte nate cover for the issue.

•WILDSTORM PRODUCTIONS/HOMAGE STUDIOS

Jim Lee's new creator-owned imprint, Homage Comics, announced that it will be distributed on a non-exclusive basis, rather than exclusively through Diamond Comics, as was previously announced. Homage launches in July. • In July, WildStorm finally launch **Brass**, a three-part miniseries with art by Richard Bennett. The story is of a societal outcast who is infected with an alien virus that transforms hi into a gleaming, metallic her

SIRIUS

IS PROUD TO DEBUT A NEW ONE-SHOT FROM EUROPE'S BEST!

Dolls

BY

BARTOLI AND TENUTA

SIRIUS

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HTTP://WWW.INSV.COM/SIRIUS

Beginning in July the WildStorm Marvel crossovers will hit the racks, with the release of **Backlash/Spider Man**, by Brett Booth and Sean Ruffner. With **Wolverine/Deathblow** planned for August and two other crossovers planned for next summer, these two companies are gearing up for some action-packed books.

JAKE COMICS

After her car spins out of control in a rainstorm, Doris Nelson steps out of the vehicle only to put her feet in radioactive ooze left behind by an unmarked government truck. That's when lightning strikes (literally). If that's not bad enough, she still has to get home in time to make the hubby dinner. It's **The Adventures of Doris Nelson: Atomic Housewife** #1 and it ships in July, right after finishing a three martini lunch.

KEVLAR STUDIOS

Out now from Kevlar is **The Horseman** #0, by Hank Kwon. This issue will continue the adventuresof Kwon's character and kick off the bi-monthly series for Kevlar. Once this first six-issue story arc is completed, fans can expect an ongoing series to continue for years to come.

KITCHEN SINK PRESS

In July, look for the next exciting **Crow** series from Kitchen Sink, called **The Crow: City of Angels**. Based upon the movie of the same name (which opens in August), this story follows Sarah, now grown, as she once more helps an incarnation of The Crow. The first of a three-issue miniseries, #1 will be available in two versions, one features a cover done by Tim Bradstreet, while the other features a photo of Vincent Perez as Ashe from the film.• In other Crow news, look for **The Crow: City of Angels** trading card series in July as well. With 90 cards featuring shots from the film, as well as a temporary tattoo insert in each pack, this should be a hot card set this summer.• Charles Burns releases **Black Hole** #3 this July as well, bringing us all two more chapters in the slightly odd saga of a strange teen plague which causes horrific deformities. Sounds like the kind of good, clean fun we've come to expect from Charles Burns.

LONDON NIGHT STUDIOS

The London Night studios recently announced the signing of David Quinn (**Dr. Strange**) to write ten issues of a brand new **Razor** series. Everette Hartsoe's groundbreaking studio is also planning to revive Quinn's **Nightvision** series with a special in the Fall.

LOST CAUSE PRODUCTIONS

Due in July is **Black Spandex** #1, a long overdue parody of the bad girl phenomenon. Written by Bryan Glass (**Negative Burn**) with a backup feature by Doug Slack, the comic is the smartest parody you'll see on the racks. With lines like "Bad girls aren't affected by gravity," you can count on this book to finally reveal the truth about what it really takes to kick butt as a woman.

MANGA ENTERTAINMENT

Manga's feature film*Ghost in the Shell*, the most expensive and technologically advanced Japanese animated feature ever made, recently became the first Japanese animation to appear on both major U.S. box office charts during the same week. This is a tremendous step in the history of Japanese animation being accepted and appreciated in America, and the movie has drawn critical praise from a variety of sources, including **The Washington Post**, **The Boston Globe**, and **VH1**.

MARK'S GIANT ECONOMY SIZE COMICS

MGESC founder Mark Wheatley recently announced that he will be donating all of the proceeds from sales of his limited edition Radical Dreamer poster to the Comic Book Legal Defense Fund. The first Radical Dreamer poster by Wheatley, the series' creator, the flat 20 1/4" x 26 1/4" piece ships in August and is limited to 400 copies, all of them signed by Wheatley.

MARVEL

Marvel Comics editor-in-chief Bob Harras and his wife Anne became proud parents of triplets on Tuesday, April 2 1996. The three Harras boys arrived within three minutes of each other at New York University Medical Center, and all five family members are currently doing well. This reporter sadly has nothing to do with

MAXIMIZE YOUR SUMMER

MAXIMUM™ PRESS

ASYLUM™ AVENGEBLADE™ are © & TM Rob Liefeld Inc. 1996.
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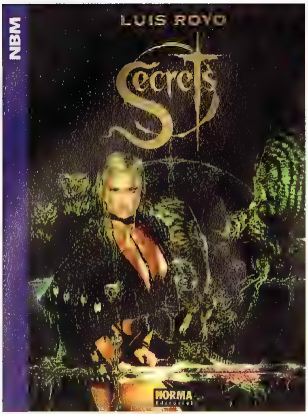


the identity of Onslaught.

• **MALIBU**

For those of you still holding on to your stamps from the Bravura Gold Stamp promotion, time for redemption is running out. All requests and stamps must be received by Malibu by July 30, 1996. Send requests and completed stamps to:
Bravura Gold Stamp Program
26707 Agoura Rd.
Calabasas, CA 91302

MYSTIC COMICS

Araknis, the title by Mario and Michael Ortiz, has recently become part of the Mystic Comics line-up. Some fans will remember this exciting title from its days at Mushroom Comics, where it won critical praise and many readers.• An additional new title, **TriBal Force**, will also be released this summer, created and drawn soley by Native American artists. With plenty of ideas already in the works for the future, Mystic looks to be a comic publisher to watch in the coming year

NBM

Shipping in July from NBM, look for **Real Americans Admit: "The Worst Thing I Ever Did"**, a compilation of true stories as related to Ted Rall by people just like you. At 64 pages, you're sure that some fool you know contributed to this book. • **Comicsit Magazine** #14 hits the stands in July, with work by Adele-Blanc-Sec, Rork, and Peter Kuper. • Royo's collection of beautifully painted fantasy pieces called **Secrets** debuts in August. While this is for mature audiences, you'll still want to get a look at these lush pieces while you can.

OKTOBER BLACK PRESS

"T-t talkin' 'bout my g-g-generation," the Who sang it and now OPB is about to do it with a tale of love, hate, retribution, death (and maybe just a hint of dysfunctionalism) in the 90s with **Slackers: Generation Zero** (#1 is due to ship in July). If your best friend's a junkie, your father's an abuser, and the girl you've had the hots for is finally reacting to your pheromones, you're not just living in the 90s, you're also a character in **Slackers**.

ONE SHOT PRESS

Following the smart trend of making new comics affordable, One Shot is releasing **The Jester's Moon** in August for a mere 99¢. If you haven't checked out One Shot press before now, this is the perfect time to try it. With art by Tom Figura and a cover by Alex Lakhtarnik, this should be a fine release and quite a bar gain.

PENGUIN PALACE

The small, independent comic company Penguin Palace is being sued for trademark infringement by Penguin Books for using the word "penguin" in the title of their company. Penguin Books publishes authors such as Stephen King, while Penguin Palace publishes such titles as **Avalanche**, **Tori do**, and **Thief**, which, as of press time, have not been optioned for feature length film development. But here's hoping Penguin Palace can

be reached at PO Box 1052, San Marcos, CA 92079.

POWDER MONKEY PRES

You might recognize Harvey Mercadoocasio's work from **Shi**, **Archie**, **Sonic**, and **Batma The Animated Series**. He meshes manga with America know-how and comes up wit a distinct style all his own. Nc he has his own self-publishec book, **Europa and the Pirate Twins**. An influential Madame in America's 'Power Pit' (that's Washington DC to you and m hires the Twins to prevent th rise of a new political regime Mississippi (a CIA covert) and Harry (ex-Secret Service turn thief) are caught in the cross fire as the job becomes an elaborate cat and mouse cha that leaves a trail of victims a long as a line of little cars at a Shriners convention.

PATH OF GOD PUBLISHING

In August, PGP will introduce **The Chosen**, a new comic featuring the talents of Barron Toth, the writer and creator of the series. Scheduled as a bi-monthly black and white release, **The Chosen** will detail the life of Bruce, and his quest for truth, love and revenge.

RED BULLET COMICS

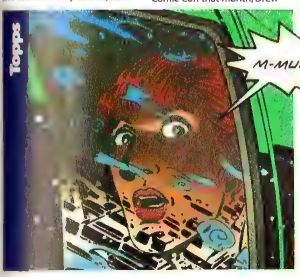
Look for the **Nick Noyz & the Nuisance Tour Book** in August. Described as a satirical look at the first tour of a hard-luck rock band, this full-length release is written and illustrated by Steven McArdle. If your retailer isn't cooperative, take matters into your own hands and write Red Bullet at PO Box 5079, Weyland, MA 01778.

SIRIUS

"In color at last" is the battle cry as Sirius brings you the debut of Dark One's first full color series. Look for **Animal Mystic: Water Wars** #1 in July as the first of a six-issue series, with the art, writing, and covers all handled by Dark One himself. • **Poison Elves** #15 ships in July, written and drawn by that adventurous youth, Drew Hayes. Lots of political intrigue and threats of war loom large as things get nasty in typical **Elves** fashion. • **Akiko** #5 hits the stands in July as well, with Mark Crilley handling the art and writing chores. Watch Akiko and friends escape the roiling waters of Moonguzzit Sea to an island filled with fun and unexpected danger. • A special **Poision Elves** release is also coming at you in July, the **Poison Elves Limited Edition Portfolio**, Volume One. To celebrate the Poison Elves Gallery Show slated for the San Diego Comic Con that month, Drew Hayes has personally selected his very best covers from the hard-to-find Mulehide Graphics issues of the series to be included in this collection of prints. This is strictly limited to 1,250 editions, each signed and numbered by Drew.

SLAVE LABOR

In August, be there when Zack Golem (gun slinger, rodeo star, and all around good guy) and his sweetie Betty Edison face off against the Eaters and a Strange guest to their small town in **Rogue Satellite Comics** #1. By newcomers Chris Reilly and Kevin Atkinson, this series is already drawing comparisons to **Madman** and the much missed **Flaming Carrot Comics.** • In the mood for a little scotch and sofa, dinner and a movie or maybe a romantic getaway to Detroit? Then you are in the perfect mind to check out **Empty Love Stories** #2 Let's put the heart (even if it's broken) back into comics!



TEDDY BEAR PRESS

The second issue of **Michael T. Desing's Army Ants** should be out this month. The small-format comic blends dry humor with the realities of war as it profiles a troop of ants fighting for their cause. Say what you like about the concept, but it works. If your retailer won't take a chance on this one, write Mike at PO Box 866, West Seneca, NY 14224, where you can order an issue for $2.00.

TOPPS

In July, the truth is not only out there, but it's at Topps as well. They begin a new *X-Files* series with **The X-Files: Season One** #1, which features the "Deep Throat" televison story. This series will adapt each episode from that classic inaugural season to the comic book format. Also look for **The X-Files** #2, which begins a new storyline for agents Mulder and Scully. • In terms of trading cards, you'll soon find **Independence Day** cards from Topps on the shelves in conjuction with the movie release. This will be another in the popular Widevision format, with holofoil chase cards randomly inserted.

VEROTIK

In August, look for **Jaguar God** #5 from Verotik, with work by Mark Pacella and Martin Emond, who also does the cover. This is the first of a two-issue story arc sure to drop jaws everywhere. • To premier at the San Diego Comic Con this year is the **Venus Domina Wingbird San Diego Special**, a limited edition book made for the event. You might have luck getting your hands on what few copies are left by contacting Verotik at their booth there or writing them. ■

Bewitched

by Joseph P. Rybandt and Nolan Contendere

Two of the most popular characters in comics, Todd McFarlane's Spawn and Marc Silvestri's Witchblade, are getting the team-up treatment this Spring, but it's neither when nor how you might expect. Instead, they're the ancient counterparts of the characters we've known thus far, with the whole story centuries removed from the present in the murky shadows of bygone days.

The task of creating this world and linking it to today's **Witchblade** and **Spawn** has fallen to a red-hot writer, Garth Ennis, and one of Top Cow Productions' tightest art teams, penciller Brandon Peterson and inker Batt. **FAN** spoke with Ennis, Peterson, Batt, and editor David Wohl about what could be Image's biggest title this Spring, **Medieval Spawn/Witchblade**.

Garth Ennis (Writer)

The move to Image and the upcoming **Medieval Spawn/Witchblade** may be taking fans of Garth Ennis' work by surprise. For Garth, though, the project was as simple as a phone call. According to him, "Last November, David Wohl from Top Cow rang me up and said he wanted me to do a bit of work. They wanted me to do this **Spawn/Witchblade** crossover they had in May, so I said yes. Simple as that really."

Ennis says part of the Top Cow/Image appeal was the "clean-slate" offered by the project. "With Spawn and Witchblade, it's the Medieval versions of each character, so next to nothing has really been established. There were very few restrictions about what I could and couldn't do. Top Cow has been great with giving me pretty much a free hand and I've really been able to enjoy myself." Ennis said fans of his other comics work [namely **Preacher** and **Hitman**] will be able to feel his presence in these pages. "I don't think they'll have to read very far through the story before they realize, 'Oh yeah, this is the same guy.' There's not as much swearing and gratuitous violence, but it certainly works all right."

Medieval Spawn/Witchblade allowed Garth to approach the subject matter in his own unique way. "Normally, I wouldn't turn towards these sort of old world or perhaps even fantasy stories. I'm not a huge fantasy fan. But with the greater freedom I was given, I was able to find a way to interest myself, and that was mostly by making the thing very violent and as funny as possible."

Additionally, Garth assures readers that the story contains "a veritable slaughter." As for the characters of the story, "The Medieval Spawn is basically the guy we've seen before. He's this knight on horseback, and he has magical powers. He rides around the countryside looking for trouble and kicking all the appropriate asses. Then with the Medieval version of Witchblade, this was something that had never been seen before, and I was able to create a character totally from scratch. I came up with this woman named Katarina, who's this 6'3" warrior woman who just spends her life going around looking for trouble and getting drunk afterwards. The first time we meet her, she's puzzling over how she's going to pay this enormous bar tab she's been keeping up. One of the reasons she gets involved with the adventure is that she has to work a way to pay off the inn keeper and she sees an angle by going with Spawn," he explains.

Katrina eventually discovers the Witchblade as she and Spawn head off to battle the forces of darkness. "An Evil Warlord called Cardinalle who wields the Darkness Power has launched an attack on this sort of faerie otherworld. It's a world that exists beside our own, full of elves and goblins and wizards and leprechauns and people like that. All that stuff that makes me really nauseous. So this guy wants to sort of butcher his way across this land and steal the magic for his own. He's being directed by Matthew Royale, who is an even more devious type with his own agenda. Spawn and Katarina, who has the Witchblade, team-up to defeat this guy."

Garth enjoyed the creation and exploration of these characters. "The freedom I was given helped a lot. It was really just nice to go in and do a fairly simple story and develop the characters completely myself."

The creative control that Garth was afforded on **Spawn/Witchblade** was a nice break from the editorial complexities he sometimes experiences at DC. "In terms of working with established characters," he reveals, "I find [the "free reign" offered by Top Cow] really quite refreshing. Writing **Hitman** for DC is great fun, but the only problem was, on the first few issues, Batman was involved. And Batman has been around for fifty years. So there's this immense background on the character and this incredible pressure on anyone who goes to Batman. There's this committee of five editors who have to approve this stuff. They sort of go through it and say, 'OK, you can do this, you can't do that. Batman would never do that. Oh no, we can't possibly show that.'" Not that Ennis doesn't understand their predicament, he says. "That's their job, to sort of guard the trademark. Although I would say that taking risks with the character is what's more likely to actually show some benefit in the long run. Batmans a very commercially successful character, you don't want to mess with him too much. But you can go to something like **Medieval Spawn/Witchblade**, where there's practically no history and you have the freedom to do

whatever you like."

When Ennis first appeared to American audiences on the series **Hellblazer**, he followed an impressive roster of talented writers. But Garth says he went in unafraid."I did the same thing Jamie Delano did, I just jumped with both feet and grabbed hold of all that potential and used the best of my ability. I was so incredibly impressed with the character Alan Moore had created. I think [John] Constantine is probably the best character in comics, with all the potential he has. I just grabbed that and went with it." Ennis left **Hellblazer** after an incredibly successful run but has no regrets."I haven't read that much **Hellblazer** since I left it. I will always really, really like Constantine. I honestly believe it doesn't matter who's writing the book or who's drawing the book. That character is just intrinsically, by what he is and what's involved, the best in comics." Ennis doesn't dismiss the possibility of his telling more tales from the edge of magical England in the future. "Constantine's the kind of character where you just know he's going to be around. So you always figure you'll go back and do him. I do have other **Hellblazer** stories I might do down the line, you know, like two or three years from now. I think, and Jamie Delano said the same thing, he's just really the kind of character you keep going back to." Along with artist and co-creator Steve Dillon, Ennis made the seamless switch from the very British Constantine to the very American Jesse Custer, the "hero" of **Preacher**. For it, he drew upon his past for his vision of America. "I lived in America, and I'm very fond of the place," he says."I'm definitely familiar with the place both in terms of my travels and my cultural exposure, which I had growing up, to the movies and the books and all kinds of stuff. I saw America in terms of the West. It's really the dominant culture and it's very hard to avoid it. It's definitely a culture that I embrace wholeheartedly. So a guy like Jesse, sort of an all-American boy, was a guy I could identify with in a very weird way."

With all of his work on **Hitman** and **Medieval Spawn/Witchblade**, it may seem like **Preacher** might get lost in the shuffle. But it's definitely first in Ennis' mind. "Issue 13 kicked off 'Hunters,' which runs up as far as Issue 17. That's mostly set in San Francisco, with this secret sect with a plan for influencing the world. They want Jesse to play sort of a messianic ruler. At the same time, Jesse and Cassidy get involved in a rather ridiculous adventure with a group of people called the Gomorrah People, who are really just a society of perverts. In Issue 17 Cassidy falls into the hands of Grail, and they take him off to France. Issue 18 is a self-contained story, in which we flash-back to Jesse's dad in Vietnam, and we find out the story behind that. **Preacher** 19-24 will be a longer story, as Jesse sets out to rescue Cassidy from the Grail. That will be an epic-violence sort of a tale, with a sect of killers getting involved and maybe some other old faces, the Good Lord himself may even get involved. Beyond all that, I know that issues 25 and 26 will be Cassidy's origin story, and then, as we move into the third year of the book, everything starts to fall apart for our heroes."

Ennis has the whole future of **Preacher** planned out and admits, "**Preacher** will go as long as we want to keep telling the story. I have a definite end in mind and I know when I want the book to end. I've thought of having the last story after 60 or 70 issues and maybe having miniseries or one-shots spin off of that." Whether it be with the over the top, naughty fun of **Preacher** or the new beginnings of **Medieval Spawn/Witchblade**, Ennis has made his mark, and the fans are digging it!

Brandon Peterson joined the Image revolution, landing at Marc Silvestri's Top Cow Productions. There, he worked such titles as **CyberForce**, the **Ripclaw** mini series, and the **Misery** special. Now he's turned his talents to their biggest project of the Spring, **Medieval Spawn/Witchblade**.

Like everyone else at Top Cow, even those not associated with the project, Peterson raves about Garth Ennis' script for the mini-series. "It's one of the best things I've ever read," he says, "and I've worked with a lot of different writers, so I was really impressed." He says the script demanded the best artwork and recent experience provided what he considers the best art team for the project.

"Batt, who is the inker on the book, and I were working on the **Misery** one shot which I had written. We had a colorist, Ashby Manson, who we were working with, and a computer colorist, Richard Isanove, who we were kind of working with. It started getting clicking, becoming more and more the Top Cow system. We have one small art team instead of having like [a whole group of] computer separators, a huge team of people working on the book. **Misery** wasn't a terribly orderly project, but we worked out all our bugs on it," he says. "For **Medieval**

Brandon Peterson (penciller) After quickly making a big splash on Marvel's **Uncanny X-Men**,

Spawn/Witchblade, we just built on that [illegible]ally when you do a book, you [illegible] a few issues where it isn't quite flowing yet. You've got a team of p[illegible] that aren't used to working e[illegible]ether, and here we don't have [illegible] We're rolling right out of the g[illegible]e're roaring, the machine [illegible]o place. Everyone feels like t[illegible]going to be something that's [illegible]s to have a lot of attention, [illegible]onably going to be the biggi[illegible]ng that's coming out of Top [illegible]ce **Cyblade/Shi**, and we want [illegible]e to stand up and take notic[illegible]ems like the retailers have [illegible]e really want the fans to as well [illegible]uk this is a great project."

Batt [illegible]

Batt[illegible]an inker in the Top Cow [illegible]ile has inked many of their [illegible]jects from issues of **Cybor**[illegible]ost which he is now asso[illegible]itor) to **Cyblade/Shi** (the h[illegible]earance of Witchblade) to **Wi**[illegible]de #172, and he was very e[illegible]stic about being a part of **Medieval Spawn/Witchblade**. He didn't let his enthusiasm run away with [illegible]owever. He was very concerne[illegible]he mini-series not just be a c[illegible]er for the sake of doing a cro[illegible]e says his fears disappeare[illegible]irst time he read the script[illegible]

"I tho[illegible]was great. I read it and I got lo[illegible]ual images just from reading it. It's full of a good amount of humor, and it's a good story. (Garth[illegible]managed to take Medie[illegible]own and our character, Witch[illegible]and put them together in the[illegible]place and have it make sense[illegible]ook is not going to be a read w[illegible]e fans are going to read i[illegible]k away from it feeling kind o[illegible]," he explains enthusiastica[illegible]

"I think [illegible]readers will pick the excite[illegible]o from Brandon and me b[illegible]e're both working really [illegible]this book. Brandon is doing [illegible]st work he's ever produce[illegible]have to say I'm doing my b[illegible]since **Cyblade/Shi**," Batt said. He also commented that everyo[illegible]the project seemed to be as[illegible]d as Peterson and himself.

"On ev[illegible]p of this book, everybody [illegible]icing their best, all the way [illegible]orth to Richard Isanove, who [illegible]he computer colors, and A[illegible]anson who's doing the color [illegible]everybody is putting in the effort and producing the best work they're capable of."

David Wohl (editor)

With such Vertigo hits behind him as **Hellblazer** and **Preacher**, writer Garth Ennis was popular with the artists and other staff members at Top Cow Productions, but he seemed a bit unapproachable. There's a tendency, wrong or right, to think that someone writing such "serious" fare might not be interested in a high-profile Image book. Top Cow editor and regular **Witchblade** co-writer David Wohl says that he was surprised to find out how interested Ennis was in the concept.

"The project itself just seemed like a natural," he says. "We first started talking about it last summer, then it just took us awhile to get everything underway because we really wanted it to be a *big* deal. So our main focus was to come up with a good writer to work with Brandon and Batt. We wanted it to be a good project for them to work on, and Batt was actually the person who suggested Garth. At first, we were sort of wondering if he'd want to do a project like this. I really like his work on **Preacher**, and I like the **Hellblazer** stuff that he's done, but it didn't seem like he'd be into the fantasy/superhero kind of thing like we wanted to do. I mean, it seemed like he'd be good for it, but it didn't seem like it would be something he'd want to do."

The fates would not let the idea rest, though, Wohl admits. "There were a couple of other people who we asked (to do it), but they didn't work out. Then his name just kept coming back. I tracked down his phone number which was an ordeal in itself (Ennis lives Ireland). We talked to him about it, and he said he was really interested in doing it, so much so that I was kind of surprised. I work with a lot of people who act like they're interested but really just don't have the heart to say "no." I've experienced that a lot, but from the get-go he said it was something he'd be interested in doing. We sent him a rough outline on some of the stuff we wanted to cover in [the mini-series]. Then about ten days later he just wrote it and then sent us the first issue and it was *phenomenal*."

Whether readers are long-time Image fans adding to their growing Top Cow collections or Vertigo readers following Garth Ennis along for their first taste of the Image pizzaz, ***Medieval Spawn/Witchblade*** *is the closest thing possible to a sure-fire hit with both audiences. And if the Vertigo readership is any indication, Image fans will want to read more of Ennis' work. They're in luck: he will also be writing Top Cow's* ***Ripclaw****, starting with #7, and* ***The Darkness****, which debuts this fall. Stay tuned to* ***FAN*** *for more Top Cow news in the coming months.* ■

BOOKS OF MAGIC IS BECOMING VERTIGO'S FLAGSHIP TITLE

Smells Like Teen Spirits

By Christopher Woodward and Joseph P. Rybandt

As fans say goodbye to one of Vertigo's titles (**Sandman**), many are finally realizing the depth in another: **The Books of Magic**. Many of us at **FAN** have loved this book from the beginning, though, and recognize the powerful spells that writer John Ney Rieber and company cast each month in its pages. Here we speak with John as well as Peter Gross and Gary Amaro, two of the book's artists, and Julie Rottenberg, the book's editor. You'll discover, as we did, that the quality of the final product you see in the store every month isn't due to magic, it's a direct result of the dedication, albeit passion, these people have for the book and its characters.

WRITER

John Ney Rieber is a soft-spoken, articulate man who happens to write a comic book about a boy trying to learn how magic works. John could probably be doing any number of things other than this right now, but the fact is, he likes what he's doing. And it shows. **The Books of Magic** is one of the most enchanting portrayals of youth since young Arthur pulled Excalibur from its stone. Every month, John brings us closer to the awkwardness of our own childhoods by providing a view of the world through the eyes of young teenager Tim Hunter. "Most of the inspiration for the books is just remembering what it's like to be a teenager," John explains. "And, of course, being a teenager is a time when you don't really have to go looking for fantasies, they just kind of go popping into your head, all you have to do is hold still for five minutes."

His life as a young man, however, isn't all that John calls upon when creating the details for the book. He reveals, "The things that influence me the most in terms of writing are prose things. I read a lot of history, folklore, and architecture books. I like old poetry, the magical realists. If I were in grad school, I would've specialized in Victorian ghost stories."

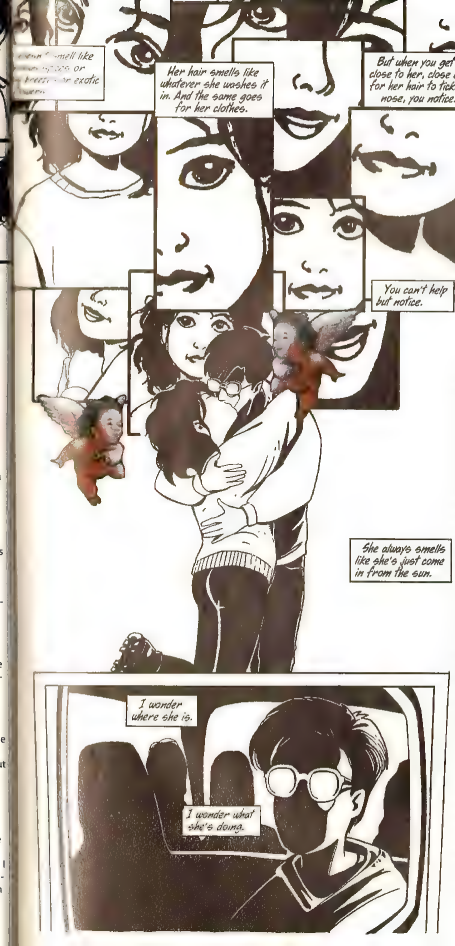
John pauses for a moment, as though he knows he's forgetting something. "Oh, and the Oz books. I don't know whether it's so much a conscious decision, but I know they influenced me a lot," he says. "A lot of the moral code I have now I got from the Oz books when I was a kid. And I think that's a good thing."

INTO THE LABRYINTH

Timothy Hunter didn't start out as John Ney Rieber's character, though. As many readers know, Neil Gaiman (of **Sandman** fame at the time) created Hunter as the central character for the original **Books** miniseries. When it came time for the regular series, years later, John recalls he may not have been DC's first choice. He admits, "I believe they asked a couple other writers to try proposals for the book. They asked Dick Foreman, who did **Black Orchid**. He said something like he thought Tim was too blank of a character, so he passed on it. My philosophy, of course, is that if the character's blank, that's great. You can bring a lot into play then. Fortunately, Karen Berger ended up approaching me. And, over the course of a year, I sent them character treatments, proposals, synopsis of storylines and stuff like that."

And they were fantastic, right? "And they were awful!" John laughs. "Really. To this day, it's a joke how bad my proposals were and how little they had to do with the stories that wound up being told. But for some reason, Karen continued to believe that I could write the book. So she gave me chance after chance after chance, and she even talked me out of giving up at one point. I said, 'I give up, Karen, I just don't think I'm the person to write this book.' But she simply said, 'No, John, I don't think that's true.' And I guess she was right."

John was called upon to work on what became the lead-in to the regular series, **The Children's Crusade**, a crossover of kids from many of the Vertigo titles of the time. John summarizes, "As a result of Nancy Collins, Neil, and Stuart Moore, and forget who else sitting around having dinner in New York where they came up with


Her hair smells like whatever she washes it in. And the same goes for her clothes.
But when you get really close to her, close enough for her hair to tickle your nose, you notice.
You can't help but notice.
She always smells like she's just come in from the sun.
I wonder where she is.
I wonder what she's doing.

the idea of doing **The Children's Crusade**, it seemed then to be a good time to sort of drag Tim out of the closet. Once that was established, they said, 'Oh, what the heck, go ahead and let Rieber write it.' So I don't know how I got the job," John laughs again, "other than Karen's instincts were behind it. I really didn't give her any concrete reason that I would write the books well."

THE SHADOW WORLD

John Ney Rieber writes the book so well that people have mistaken the intricate plots and depth in the characters he's developed as the work of Timothy Hunter's creator and the book's "consultant," Neil Gaiman.

John happily explains, "The working relationship I have with Neil on the book is very different from what I think a lot of people imagine it to be. But it's also a lot more important. When we first spoke, I guess we talked for maybe a half an hour about Tim. We discussed various story ideas and Neil said, 'I think it's very important that Tim not become Hellblazer Junior.' And that could've happened. But when he put it that way, it didn't. It's interesting that when the books were first coming out, any time people saw something they really liked that was original or really had some depth to it, though those moments were few and far between," John says modestly, "people's reaction was invariably, 'Oh, Neil must have done that.' So it's definitely a sort of 'working in the shadow' type of arrangement. But I don't mind that at all."

A number of people have (wrongly) believed for some time that **Books of Magic** is a collaboration between Neil and John, but John details their relationship more precisely. "You couldn't quite call it a collaboration. The plots and the character development, that's me. We talk every once in a while. I haven't talked to Neil right now for a couple of months, and that's pretty much par for the course. When I was scripting the most recent Death appearance, in *25*, Neil tried to explain Brighton Beach to me. I knew odds and ends from architecture books and history books, but I didn't know what it was like to go there now. You have a lot of odd questions like when you go

to the piers in Britain, do they discourage people from fishing or do they encourage it, and, of course, the answer is neither. Neil proofs every script for things like that. What usually happens is he tells Julie [Rottenberg] places he's found non-Britishisms that should be corrected. He's also good about saying, once in a while, 'No, I don't think this works.' And then you go back into it again."

John thinks a moment, and then smiles as he recalls a suggestion from Neil. "I had one story in particular where I was too hurried and too light. I'd come up with a very silly, frothy story, focusing on Tim's imaginary playmates. Neil read it, and he has a way of expressing things very simply and which doesn't trouble me, which is good, because sometimes there's ego involved. But he said, 'Are you sure this is the story you want to tell?' And I calmed down and looked at it and decided that no, it wasn't, and I threw the whole thing away."

John pauses, thinking of some way to put it into words. "Neil keeps me honest. And that's important. I have to say this too, this is one of my favorite Neil things. Once, as we were talking about the really, really long and out of control storyline I did about Tim and Molly going to Hell, he told me, 'I really didn't think you were going to be able to write yourself out of that one, but you did, and that's good.' And I think he was finishing up 'The Kindly Ones' at the time, and he said, 'You know, writing a continuing story like that is like jumping out of an airplane with two knitting needles and some yarn and hoping you can knit a parachute before you hit the ground.' Of course, I'm not quoting Neil well, but that was the gist of it."

John considers for a moment, then adds, "It would be nearly impossible to over-estimate the contribution he makes to the book, but it's not the contribution that people think it is. He doesn't plot for me."

THE LAND OF SUMMER'S TWILIGHT

Speaking of plot, with **Books of Magic** launching a new story-arc as the summer begins, John has been busy coming up with the next direction the book will take. "Tim's biggest problem is that he's reactionary," John reveals, "by which I mean, he doesn't have direction for himself. He doesn't really make decisions, he sort of bounces. And this is something that the American storyline, starting in 26, is all about. He really needs to do a little more deciding about what he's going to do and what he wants instead of just responding to things, often horrible things, as they happen to him. Luck doesn't hold out forever, even if it is magic luck and you have synchronicity on your side."

John smiles before adding, "His other big problem at the moment is that he doesn't have Molly around."

Ah yes, Molly. No one seems to really know what to make of Molly, who Tim and his fans all seem to be in love with. How does John see it? "People are always writing and saying, 'When is Tim going to get a teacher? He doesn't have a teacher, he really needs one. Rieber, get around to it.' And I laugh, because Tim does have a teacher. The best teacher Tim's ever going to have is Molly. But, of course, she doesn't have a top hat or fishnets or trenchcoats. In fact, Julie Rottenberg (the book's editor) and I joke back and forth about just changing the title to **The Books of Molly**. I do occasionally fantasize about Tim turning into a tree for about a year and learning tree lessons, and then letting Molly have the book for the year, but I really don't think they'll let me get away with that," John laughs.

Besides having a strong relationship with his editor, John is also very happy with the artists who've worked on the book.

"I've been very, very fortunate," he admits. "Of course you always have fantasies of people you'd like to do a whole book with. Actually, I have a deal with Charles Vess. After one of the conventions in New York, we were talking, and I mentioned wishing that he could do a

whole issue. We wound up striking a deal that when Tim has his first experience with alcohol...." John laughs, imagining the scene. "But I had to promise it won't be any time soon. Which is ok, Tim's a bit young yet."

ROAD TO NOWHERE?

As John talks about what he has planned for the future in terms of **The Books of Magic**, his eyes light up as he reveals a project that's recently been proposed to Vertigo DC. "It looks like Paul Jenkins and I may be doing a **Books of Magic/Hellblazer** one-shot. I think they're talking about it being a 64-page book. So Tim will finally get to crack some of his misconceptions about John, and he's got lots. But, generally, I have more fun inventing characters and making Tim his own little sandbox to play in rather than stepping on other people's toes."

I ask John if he's ever had any problems borrowing an already-existing character from the DC Universe. "The only times I've wanted to use a character in the book, there really hasn't been a problem. I asked Neil for permission to use Death in 4 and again in 25, and he said, 'Ok. Don't make me sorry.' And I was glad because he doesn't usually say yes, and people ask all the time."

Over the course of the series, John has created and come back to a number of characters of his own already. In a candid moment, he talks about what he sees in his own creations. "It's a peculiar thing, because you write the character and you give them convictions and you give them a voice and you let people like them, and then people tend to assume that you believe whatever they say. I do the old trick of, 'I'll have somebody say this, and then somebody else will react to it and you'll know what they both think' as a way for them to have a dialogue; you can't have a dialogue on a subject if everybody agrees."

In summarizing the book and how his characters work to move the plot and make **Books of Magic** as genuinely absorbing as it is, John again reverts back to real-life as the source of his inspirations. "Most people," he says, "even when people are doing things that are obviously obnoxious and sometimes even evil, are heroes to themselves. There are exceptions, of course, but most people, even if they're doing very strange things, they're doing things that they believe are right."

ARTISTS

Even with the amazing written work by John Ney Reiber, **Books of Magic** would have had a hard time finding its groove without some amazing artists. Enter Gary Amaro and Peter Gross. Both Amaro and Gross came to the book with little-known previous comic work under their respective belts. Amaro was fresh out of school when he fell into DC's world. "The first time I went to a convention, I saw Neil there and I showed him a picture that I did of the Sandman, and he liked it. While I was standing there, I asked what my chances of working on the book were and he asked to see my portfolio. He encouraged me to get in touch with Karen Berger. I didn't have much in the way of comics artwork then, so I wrote up a five page story involving some of the Sandman characters and that was my application for a job at Vertigo." Gary worked on issue #56 of **Sandman** and from there did a short story for **Black Orchid**. Then Julie Rottenberg waved her magical, editorial wand, "Julie told me that I ought to try to do the **Books of Magic**. I think she liked a picture of the young Black Orchid that I did for an annual. She was telling me that it's a rarity for artists to be able to draw children. They had me try out, do a cou-

ple of sample pages for the book, which at the time they were calling **Arcana**." Gary went on to work on the first four issues and then returned for the "Artificial Heart" storyline. All of his work on the book was inked by artist Peter Gross.

Peter tells a similar story, "I started out in comics doing a black and white, self-published book called **Empire Lanes**. After that I did a run on **Doctor Fate** for DC, where I started out as the inker and ended up the penciller." Peter's first real break came at Marvel, where he was working on **Hellstorm**. Things were going well for the artist, but **Hellstorm** took a dive. "Fabian Nicieza was editing it and I was working with him and having a good time, but the book just made a quick, deep slide. I was doing the **Arcana Annual** at the same time, and Stuart Moore had talked to me about the regular **Books of Magic** series coming up. I really didn't have the time to do it then. They went ahead without me and completed the first issue. Gary was doing the pencils and they just didn't think that the inking meshed well with the artwork. They got a hold of me and asked me if I could re-ink it. So I re-inked that first issue and part of the second one, which was difficult because we had to work over photocopies. Then I just stayed on as the regular inker. I started penciling part of issue #4 (the first Death issue) because it was behind schedule, and then I was able to stay on."

Besides sharing a similar artistic style, both artists have nothing but praise for John Ney Reiber and his work and the role **Books of Magic** plays in the market. Gary described their relationship in the beginning as, "We had chemistry. It's very personal working with John. We both care a lot about the characters and what we're doing and take pains to try to get it to look right. He works a lot with different visual themes." Peter, who is currently working with John, added similar praise. "It's great fun working with him and he just gets better all the time. His scripts are like reading little short stories, they're totally fun to read. In fact, I never even ask him what's going to happen in the book. I don't want to know until I get the scripts because it's that much fun reading them." Amaro and Gross also have a pretty good handle on the growing popularity of the series. Gary views the book as having substance and appeal. "It's about characters and mostly about being young and growing up. That feeling of freshness and possibility and potential, when you've got most of life out in front of you and how huge and magical the world is. When I was working on the book and now when I'm just reading it, it reminds me of different times when there seemed to be just a little more magic in the world around me." Peter added, "the book really stands out as being unusual in that it's so character driven. It's so much gentler than what's out right now, in a way it's like a sophisticated children's book."

EDITOR

The first thing I ask Julie Rottenberg when we meet is what exactly an editor does for a comic book. She laughs.

"I'm asked that very often. In the case of **Books Of Magic**, John came to us with ideas about where he wanted to take the series, how he wanted to see the character developed, and we worked very closely with Karen Berger on jump starting the series. Now that the book has settled into a pretty comfortable ongoing, monthly situation, I work with John on looking ahead to see where we want to take the book, breaking down the issues, and what's going to happen when."

Julie pauses and laughs a bit more as she says, "John's notorious for not sticking to what he says he's going to do, so I have the thankless task of working out stories with him that never come to fruition. But then again," Julie adds, her tone changing, "I have the joy of watching things unfold that are very surprising. We have a really nice working relationship now. We both care so much about the book and the characters, and we want the stories to be as strong and as tight as possible."

Since Julie has been with **Books of Magic** from the beginning, I ask her how Neil Gaiman's role has evolved over the years. "In the beginning," Julie recalls, "Neil played a much more high-profile role, which is logical, as these were Neil's characters. But once John found his footing, Neil sort of backed off and said, 'Look, he's doing a great job. I have very few comments.' Neil is sort of like the godfather of the book, and it's really a luxury to have him involved. I trust his judgment a lot, even when it's not a Britishism or continuity based."

I tell Julie it sounds like a dream job to me. Though I can imagine what it must be like sometimes to deal with temperamental artists. "Actually," Julie counters, "in the case of Peter Gross, he'll fax me pencils just to make sure everything looks ok. I might ask him to break one panel down into two panels if something didn't work as we expected when we read the script. He's just a gem about fixing things and trying out ideas. I can ask him to redo something ten times, and he'll redo it. With him, I'm able to see everything every step of the way before he finishes." Julie adds that she's been very happy with all of the artists she's worked with on **Books of Magic** and looks forward to Peter Sneijbjerg (who was in Denmark, unavailable for this article) returning to the book in the near future. It's not easy getting to draw **Books of Magic**, though, as Julie gets a lot of requests. "I've never had so many artists call me up and say, 'God, I would really love to do a **Books of Magic** cover, if you ever have a slot open.' I'm really spoiled. And that goes for the interiors too. I've had some of the busiest artists call me and say, 'You know the one thing I would consider doing is **Books of Magic** if you ever have a slot.' It seems the book has really hit a chord with people, as though there's this soft spot in everybody for it." ■

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46 FAN

THE DEVIL COMES to BAT-TOWN

by
BENN RAY

Matt Wagner, creator of Grendel and Mage, long-time writer of **Sandman Mystery Theatre**, and writer/artist of 1993's original **Batman/Grendel** crossover is busy, really busy. He's writing/penciling/inking the long-awaited upcoming **Batman/Grendel** sequel (100 pages worth of material), he's still working on **Sandman Mystery Theatre**, and he'll be writing and drawing the new Mage series, **Mage II**. At least he's getting a little help with the coloring on **Batman/Grendel II** by regular **Batman** colorist Gregory Wright (who's colored **Superman/Aliens** and all of Tim Sale and Jeph Loeb's Batman Halloween specials). According to Matt, "He has a nice bombastic color sense, which is exactly what I was looking for. There's so much action, you need the color to change and mold things, otherwise you can't maintain the action pace very long without it getting boring." Also helping Matt with the book is Sean (**Madman**) Konott on letters. This provided Matt with just enough spare time to answer some questions for **FAN**. It's amazing that a guy so nice and clean cut could ever even come up with a character like Grendel.

FAN: Matt, I've never met you, but I've heard you're a pretty nice guy, pretty clean cut. Is that true?
Matt Wagner: Uh, yeah. Clean cut.

You're not a hippie are ya?
No. I have a shaved head, although I live in hippie country up here.

Where's that?
Portland.

That's borderline grunge country, isn't it?
Yeah, yeah. Plenty of old hippies here too, though

Do you ever cruise out to Seattle to mosh every now and then?
No, not very often now. There's plenty of that here, though. The scene's kind of changed from Seattle to Portland; a lot of bands are getting signed from here like Everclear. My studio-mate does CD and record designs and he designed their album. But there's plenty of hippies here in Portland. My wife and I took a vacation and on our way back we said to each other, "I can't wait to see a hippie."

The upcoming Batman/Grendel crossover stars Grendel Prime. How does this Grendel from the future come into contact with the Batman?
Denny O'Neil [Batman editor] likes to keep science fiction elements in **Batman** to a minimum, so I tried to handle all of the fantasy about how he got there in painted back-up stories I did in **Grendel Tales**, which recently got collected and released as a single volume called **Devil Quest**. That story line takes place several hundred years after **Warchild**. The hopes that Grendel Prime had for the worldwide empire have not panned out, everything has sunk into a despotic aftermath. Without any sort of prime directive on what to do with that, where would that take him? So I developed this scenario where he goes on this quest to conduct a vast cybermystic experiment and contact the soul of Hunter Rose, which he sees as the source of the Grendel identity. In the course of performing this big experiment, there's a foul up and he gets sucked into a dimensional vortex, the other end of which deposits him in Gotham City.
This crossover takes place several years after the first one in chronology. Hunter Rose has been dead for a while at this point and his bones have been brought to Gotham City as part of a controversial museum show called The Gotham City Killers. This mirrors what happened in the first one because then there was this controversial museum show involved, where the Sphinx's head was brought there.

That's clever.
And it's prophetic too, actually, because long after I was well into the meat of this story, probably four months into it, I saw a news report on CNN about a controversial show at the New York Historical Society about famous New York murderers.

So there you go, is it art imitating life or life imitating art?
I guess I pegged something there. I won't say what.

Hunter Rose, as Grendel, was very much an anti-hero.

In the first Batman/Grendel crossover, he engages the Bat out of boredom and a sense of mischief. Grendel Prime seems to be much more of a traditional, albeit futuristic, hero, at least during the Warchild storyline. What's going to be the major conflict between him and Batman?

In **Devil Quest** I tried to significantly vilify him, to remind people that, although what he was doing in **Warchild** looked heroic, really he was setting up a world-wide tyrant. What he had hoped for didn't work out. He's become so dehumanized that he's now much more of a villain than the semi-heroic role he fulfilled in **Warchild**. Even though he had a semi-heroic role, he's still just a big killing machine, that's his sole purpose.

So, when he shows up in Gotham, he's confused, he doesn't know where he is, people start attacking him, and he starts killing anything that moves. And that's motivation enough for Batman to come after him.

Once Grendel Prime realizes that the focal point for this mystic mishap is the actual bones of Hunter Rose, then that becomes his quest. In the future, any fragments of Hunter Rose's skeleton are revered in a similar way that the holy relics were hoarded by crusaders during the Middle Ages.

Like the Shroud of Turin, that kind of thing?

Like the Shroud of Turin, and, in fact, characters refer to Hunter Rose's skull as the True Skull, which is a little twist on the True Cross. Centuries ago, they'd sell you little petrified hunks of wood claiming it was part of Christ's cross.

Grendel Prime is an undying cyborg, whereas Batman is a flesh and blood hero, arguably with no real super powers. How does the Bat actually hope to stand a chance against Prime?

Batman's knowledge of this character is very small, so he has to figure out who this new Grendel is and how he has all these extraordinary abilities. Grendel Prime is impervious to bullets, and he has a few other surprises. The more Batman discerns, the more he has to become akin to what he's hunting. He suits up with more armor and cybernetic gear. I'm trying to show the similarities in the characters without being to garish about it.

There are also a couple of supporting characters that show the cause and effect of what the title characters do. Both of those secondary characters manage to dig inside themselves and produce some heroics of their own, mainly due to their interaction with Batman. So his actions inspire further heroism, whereas Hunter Rose's actions, centuries down the line, lead to this inhuman killing machine, Grendel Prime.

Will any supporting characters reappear from the first series?

The first series had a very feminine touch to it, told from the point of view of two women, and Hillary, the survivor, appears just on page one. Since the first one came out so many years ago, I wanted to make this something that would stand on its own, yet other readers could be familiar with it as well. This time, though, I wanted to go with an utterly macho approach, and, aside from that appearance on the first page, there are absolutely no women in the entire story. And, in fact, there are barely any men, in that we rarely see these characters out of costume; we hardly ever see Bruce Wayne out of costume. In the first

one, though, you saw quite a bit of the alternate identities. In this one, Grendel Prime has no real human identity. In the centuries after **Warchild**, he's become even less human. He's been spending the centuries whittling away his weaknesses and honing his mechanics.

There are a lot of similarities between the two. Grendel Prime is really a machine with a directive, and Batman is almost a machine, he's out there every night...

He tries to make himself a machine, right. And in keeping with that, I tried a different costume this time around. I have him wearing the all-black costume, which is more befitting to Grendel Prime, as opposed to the guy-in-the-cloth-suit-look from the first one.

Longer ears, all that stuff?

Longer ears, more muscular. Again, I wanted this visual dichotomy, two guys in black who both have one big symbol on them (the Grendel eyes and the bat symbol), thrashing it out like demons.

This is different from some of your other takes on the Bat.

I found that every time I've done a **Batman** project, I've taken a different approach. In the first one, he's the Dark Knight detective in the "Faces" storyline, I definitely got into a little bit of the horror aspect, and then when I wrote last year's **Riddler** one-shot which I tried to make it all pop and kitchy like the TV show. And in this one, it's definitely the caped crusader, it's the big, brawling superhero who's in the gigantic cape with rippling pectoral muscles, and who is so shiny and sleek. When they go at it, he almost looks like a machine himself.

And when these two do go at it, it's pretty much going to be a Sam Peckinpah testosterone-fest?

Yeah, it's pretty action-oriented. Obviously I can't have Batman's legs getting ripped off, but it's going to be sheer action. Whereas the first crossover was a dense psychodrama, this one is much more open and brash. Grendel Prime is a character of action, and the story has to reflect that.

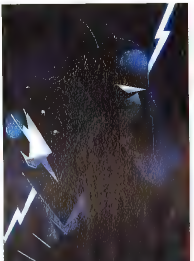
If you could provide a soundtrack for the story, what bands would be on it? Alanis Morissette? Natalie Merchant?

No, no, no. More like Rancid, Nine Inch Nails, and Monster Magnet.

How do you feel about the reception of Sandman Midnight Theatre, which you co-wrote with Neil Gaiman?

It kind of came and went without notice last year. We got a couple complaints that Dream wasn't in it enough, but I find it perfectly balanced for what it had to be. I've always maintained that those two can't team up and fight crime, it has to be a vague connection. Dream is all over that book, visually he's only on two pages, but his influence is certainly everywhere throughout it. Wesley is the personification of Dream at this point in his and in Dream's life, that's the whole point.

"There are some nice surprises [in **Batman/Grendel** III] for regular **Grendel** readers. The ending is a great pay off. It answers a fun little question that some people have pointed out about an incident in the future **Grendel Tales** settings and how it related to Hunter Rose."



The last time FAN talked to you, you mentioned the Mage II series in the works. What's the status of that?

When I finish **Batman/Grendel**, I'm committed through issue number 52 of **Sandman Mystery Theater**. I don't know quite what my involvement is going to be after that. I won't be plotting full plots. I might be generating story ideas...I don't know. It's time for me to step back from that book. I've done what I wanted to do with it, which was basically to create a loving, healthy couple in comics, which there are very few of, and I got them to that stage. They're now basically the Nick and Nora Charles of the comics world. And now it's time for me to step away from that for a bit. Once I'm done with all of the art chores and everything on **Batman/Grendel**, I'm probably going to sit down and finish out my obligations on **Sandman Mystery Theater** and then begin work on **Mage II**, which should see print in the Spring or Summer of '97. It will be a monthly comic similar in page length to [the original] **Mage** [series]. We can expect about a 15-issue series again. It'll be a lot of work.

What happened with Dark Horse's Legends imprint? It seems to me you would be a perfect candidate.

Nobody's ever asked me.

So do you ever get the urge to just get drunk and storm in there and demand to be a member?

[Laughing] I'm not an angry drunk.

What other plans do you have for Grendel?

Following **Batman/Grendel**, we're starting a series that will reprint the Pander Brothers' run. Computer technology is finally to the point where we can scan off printed material and make it look good. So we're going to start releasing that as monthly comics with all new painted covers by me. And then, sometime during that 12-issue run, we will also publish a 2-issue miniseries, written by Diana Schutz and drawn by Tim Sale that's going to be called **Devil Child**. It's the tragic story of Hunter's ward Stacey, after she's institutionalized and leading up to the birth of Christine Spar. So that's the next year of **Grendel**. ■

Busted Knuckles

By **Beau Smith**

You May Kiss The Ring

In the last 20 years I've been to a ton of comic book conventions. I've been there as a reader, a fan, a media reporter, a publisher, and a comic book creator. I've been down on my knees shufflin' through the ol' comic boxes lookin' for that prized issue of **Star Spangled War**. I've been crammed in the back of the booth throwin' down a quick bunch of high calories and drinkin' high octane ounces of carbonated sugar water that we call soda pop. I've also done my part on the front lines. Sittin' and talkin' to the fans and readers about some of the comic books that I've been lucky enough to write. Why sometimes they even ask me to sign 'em! I gotta says talkin' and signin' comics for the readers is one of my favorite parts of this job.

Without soundin' corny, I figure it's my privilege to sign those comic books that they've chunked down hard earned money for. After all, it's what keeps me in beer and corn dogs. It wasn't that long ago that I was on the other side of the table. I've met some of me nicest folks in the business that way. Ones that took the time to share some of their thoughts on comics, writing, art, and the industry that I wanted to be a part of. Almost all those good guys are very good friends to this day.

It's those same creators that I learned from. They showed me how you should treat the reader and fans—the ones really payin' your check.

I feel that by givin' the readers, fans and those tryin' to break into this crazy business any tip I can that will help em' out, well that's my way of payin' back all those that helped me. It's the least I can do.

The least...that brings up another topic. Like I said, I've been to a ton of conventions in my time. I've seen the best. I've seen the worst. Lucky for us, the best outnumbers the worst...for now.

In the last few years I've seen some real bulgin' egos sittin' behind that signin' table. All festered up with self importance and just wantin' for the chance to spew some of it on the first fan that walks up to the table. I've seen 'em in all career sizes. From the biggest and best sellin' names in the industry to the ones that can count their print run on one hand. It don't matter. They all think that roses sprout from both ends. Sorry, pal, but that garden of ME has got a few weeds that need yankin'.

I've seen the bitter, the bad, and the bulges.

The bitter whine about how someone else is gettin' all the money and attention that they deserve. How some young upstart scurried through the industry in the middle of the night and stole his scepter and crown. Well, this bulb-headed joker has never stopped to think that maybe he just might have lost touch with the readers. He figured he was the only one good enough to ride on the bus, so he threw everyone else under it—thump, thump!

In reality, the readers figured out that they were gettin' charged too much ego per gallon and traded the old model in for one that treated them a little better and was more efficient.

The bad are the ones that see themselves as the king/queen of all they survey and that the readers are nothin' more than slaves comin' to worship at the alter of "Keep That Spotlight On Me." They're the ones that'll charge ya for an autograph. They're the ones that'll gripe at the way you lay your comic down or get pissed off when ya expect 'em to say "Hello" or "Thanks for reading my book." Yeah, they're real beauties. Most of the time, they're too busy talkin' to one of their flunkies that's doin' the yes-man routine to beat the band. A lot of times they won't even look up at ya while they're signin' that unreadable scribble they call a signature. Nope. They're too busy thinkin' about tonight's episode of *Melrose Place* or wishin' they could be a winner on MTV's *Singled Out*. My advice...give 'em a little gastronomic atmosphere and let em' inhale an odor that has a special kinship to their own breath.

Then ya got the bullies. The ones that get their joy juice from tyin' fans to the verbal whippin' post and crackin' an acid tongue on 'em. They got that "I made it and you haven't" kinda attitude that makes ya wanna go back in time and start a shoe factory in the butts of his or her ancestors. What they don't want ya to know is that they're all promise and no deliver. While you're out havin' a real life, they're sittin' at home tryin' to memorize *Dr. Who* dialogue or somethin' even more perverse. I wouldn't let these guys sign my bad checks.

It don't matter if they're some old guy wearin' an ill fittin' t-shirt with a bad pair of polyester pants or one of the young grunge-surfer-manga-mega-egos who thinks that there is just one coast. There are always gonna be a few bad meals on the ol' comic convention menu. Ya just gotta learn to stay away from 'em. That way they can't throw up their bad egos all over ya.

I don't mean to sound all negative, there are a boatload of good guys out there that are more than happy to meet ya, greet ya, and talk on an equal table to ya. Those are the ones that you should support and learn from. The others...well, just write down their names and give em' to me at the next convention. I'll see that my cousins Billy Beau and Jimmy-Beau-Bob come visit with 'em! Maybe they'll give em' that loooong tractor ride. And after that ya just call 'em "Bill".

I hope that ya have a great run of conventions this summer. If ya see me, buy me a cold one. Or better yet, just give me the money.

Did ya think a big-time comic book star like me would be seen with a nobody like you?? Dream on, fanboy.

"Hey McFarlane! You got my boots shined yet?"

"Somebody have Jim Lee wash my car."

"And tell Pamela Anderson to quit stalkin' me!"

Yours by the fistful,
Beau Smith

Art by Mitch Byrd

*Back in **FAN** #3, we brought you the first color art of Broadway Comics' new characters. Since then, they've launched three titles—**Powers That Be**, **Shadow State**, and **Fatale**—and are preparing to launch a fourth, called **City Perilous**. **FAN** is pleased to bring you the first inside look at **City Perilous**, which will feature Knights on Broadway. We spoke with Editor-in-Chief Jim Shooter and Executive Editor Joseph A. James about this new addition to the Broadway ranks.*

KNIGHTS

by J.C. Vaughn

Knights on Broadway is a story about a girl named Tammy Neil who believes that, at the turn of the century, the world will be destroyed by pestilence and plagues," says Broadway Comics' scripter of young Tammy's adventures. "Local warlords will be trying to

Executi
take ove
by the t

Editor Joseph A. James: What will be the
[illegible]

create something to avert the coming disaster." Did we mention that Tammy also believes that she's the reincarnation of Morgan La Fey?

ceived this revelation, these visions, at the age of about six months, and peaking in full, articulate sentences, preparing herself, educating herself to

"Needless to say, this is not your ordinary little girl," adds Jim Shooter, Broadway's Editor-in-Chief. "Her parents are startled when she starts talking at a ridiculously early age. She's reading her father's physics books at night when she's a baby. She has this reason to think that she's a child of destiny and feels like she's here for a reason."

In a nutshell, according to Jim and Joe, Tammy realizes that the world has to change and that she's the one who's got to change it. She develops a new technology called a "Gravity Lens," a device which can manipulate and focus the gravitational field.

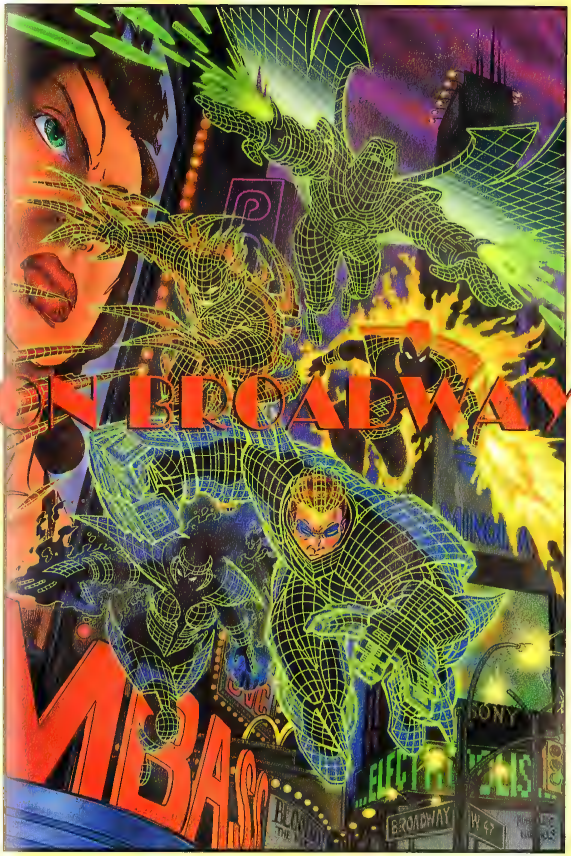
"I know enough about science to know that if you could do that, that would be pretty hot stuff," says Shooter. "That's going to be the source of her power. She finds that once you've mastered energy on that level, you can use it for all sorts of things. The first thing that she has to use it for is protecting herself. The fact that she has kind of appointed herself as savior of the world, after all, might not go over too well with everyone."

In addition to the physical protection, Tammy needs some believers, some troops. She knows that some people will oppose her and that she's not going to be able to do this all by herself. It's not a matter, though, of just getting someone to help out around the office.

"You've got a character who's out to save the world," Shooter explains, "and that all sounds good, but the method of her saving it involves dealing with black holes up close and personal and remaking matter on fundamental levels. She's more or less playing God, so you have that feeling like 'Yeah, well, that's all cool, but what if she's wrong?'"

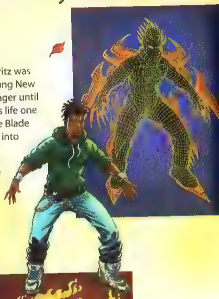
Her chief partner and her first Knight, Jacob Noir, becomes disenchanted with her methods and begins to oppose her. "He's not a bad guy," Shooter says of the former partner. "You sort of get the idea that he doesn't want the power in his hands, but only just to stop her, and I'm not sure that's such a bad idea."

This absence of a stereotyped super villain has been a hallmark of books Shooter's been associated with, including **Harbinger** at Valiant and **Warriors of Plasm** at Defiant. It doesn't mean that there aren't good guys and bad guys, just that such things might be harder to define than a surface view would indicate. Much like the real-world political arena, it's pos-


ON BROADWAY
BROADWAY

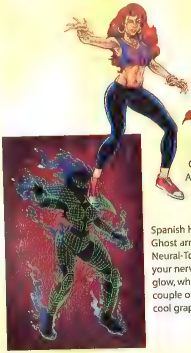
comments on the individual Knights by Joe James

MARRS
Knight of Might
Power armor
A.K.A."Choo-Choo"
Comments:"Marrs is Iam's loyalist, and he strongly believes in her mission. He's a twenty-four year old who would have been a stock broker if he didn't become a superhero. His armor is the Strength armor which morphs if he's going to punch you. He can focus the energy to any part of his body."

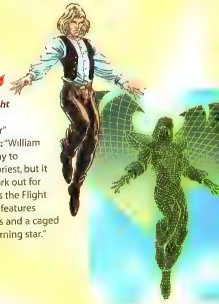


FRITZ
Knight of Blades
Blade armor
A.K.A."Ronko"
Comments:"Fritz was your average young New York bike messenger until he almost lost his life one day. He wears the Blade armor. It morphs into any shape he desires and fires energy blades of all shapes and sizes."

JOAN
Knight of Fire
Fire armor
A.K.A."Sizz"
Comments:"Joan was a painter of abstract art working in New York City's Soho district. She wears the Fire armor and is really the wild card of the team. Tammy didn't see Joan in any of her visions, so she's completely skeptical about her at first. They don't exactly start out as the best of buddies."



MARIE
Knight of Naught
Ghost armor
A.K.A."Shady"
Comments:"We also have Marie, a deaf-mute girl from Spanish Harlem. She wears the Ghost armor. By means of her Neural-Touch, she's able to shock your nervous system, making it glow, which knocks you out for a couple of minutes. It's a pretty cool graphic!"



WILLIAM
Knight of Flight
Flight armor
A.K.A."Flapper"
Comments: "William was on his way to becoming a priest, but it just didn't work out for him. He wears the Flight armor, which features gauntlet guns and a caged lightning morning star."

sible to have almost polar opposites coming into conflict, each believing they're fighting for what's right. Increase the stakes, and the scope of that conflict increases as well. This is the kind of stage *Knights on Broadway* will play on.

While the similarities to the early **Harbinger** issues may be apparent on the surface, *Knights* will allow readers to explore a few of the traditional comic book clichés which Shooter wasn't given time enough at Valiant to ponder.

"Comic book fans are conditioned to think that the invisible camera follows the most is the heroes," he observes. "I found with the Harbinger kids that no one questioned that they were the good guys, but if you really sat back and thought about it, they were kind of reckless. Harada (the "villain") had a legitimate concern about these crazy kids running around causing trouble. So you kind of had your doubts about him, all right, but *you could* build a case for him. It was practically Republicans and Democrats. *Knights on Broadway* is much more complex than simply good guys versus bad guys. We have the people who Tammy recruits, people who believe her, but even they have doubts."

These people who are recruited by Tammy, the "Knights," are five New York City kids she selects one by one. Each appear to her in visions where she sees things in them that they might not necessarily see in themselves. As her Knights, they end up with some powerful armor of her construction, each one with a different special power.

Geof Isherwood, an industry veteran perhaps best known for his modern work on **Namor** and his classic work on **Conan the King**, is penciling **Knights**. Paul Autio, whose previous work includes reboiling **Shadow State** for Broadway, will be inking the book. James predicts that fans will love the look of the book and that even old fans of Isherwood will be blown away by his new work.

"The armor has this CAD-CAM look to it, which is kind of unique — it sort of shows," Shooter explains, according to him. "The look is achieved by combining the penciled and inked lines with computer illustrating and coloring.

"PASSING THE KNIGHTSHIFT

"Tammy and her Knights are the lead players, then New York City is the stage on which this drama is to be played. Tammy believes that this Big Apple is not only the center of the upscale type she has envisioned, but that it can also be her Camelot. Anyone who's been both the highs and lows of New York can relate to the dramatic conflict there between reality and potential. Tammy's visions merely exaggerate that reality.

"As James works with the other members of Broadway's core writing group (Shooter, Pelline Weiss, and Janet Jackson) and with their artists, he can regularly be found out and about in New York shooting reference photos for Broadway's artists. Statues, parks, interesting buildings, subway tunnels, sewers, you name it. As an artist himself, he tries to get pictures that will help relay the ideas in the scripts to the artists bringing them to life for many people who have never seen those sights in person.

"Jim Shooter, for his part, has repeatedly said New York as a character as much as a backdrop. It always been more than a series of tall buildings for Spider-Man or Daredevil to swing from. The palpable, perpetual fear expressed in Defiant's **Dark Dominion**, the use of the city's famous landmarks (such as the Chrysler Building in **Powers That Be**), and the unique characteristics of New Yorkers have all been part of the mix in his stories. Now these elements are combined with Tammy's sense of urgency in James' scripts for *Knights*. ■

PERILOUS TITLES?

Knights On Broadway is the title of the feature, but the book is called **City Perilous**. Broadway has done this with two of their other titles (**Powers That Be** and **Shadow State**), much like Marvel's old multi-feature books (such as **Tales of Suspense** or **Strange Tales**).

"For most of the books at Broadway," Shooter explains, "we have an umbrella title and then we feature a character in that. That way, if we spin something off, we don't have to start a whole new book, we can keep the original title alive. I find that every time you turn around, there's a mini-series just to get more #1's out there. What I think people really want is to go to the store every month and get their issue of whatever their favorite comic is. We designed it so we could keep titles running a long time, and if we choose to spin something out into its own book, fine. We can introduce some other character in the umbrella title.

PERILOUS MARKET?

On how this title will compete in today's market, Shooter declares, "The market is pretty soft right now and far fewer people are seeing these books than we would like. But we keep being told by everyone, 'Oh you're doing good, you're lucky to be where you are.' I have that feeling of being discovered. I never quite had that feeling at Defiant. I have that feeling like I did at the beginning of Valiant, though actually better because Valiant had me doing most of the writing, but couldn't afford any artists, just kids right out of the Kubert school. Even David Lapham (**Stray Bullets**), who was 19-years old and as good as he was had a lot of rough edges. This time, though, because it's Broadway Video and they are entertainment professionals, we're actually able to get your Geof Isherwoods and your Art Nichols and so on."

PERILOUS STORIES?

"Now we're starting out with stories which are better than I could ever do by myself," Shooter says, "and with much better art. I think the only thing that's really wrong is that the industry's a little down, but that's great. We'll turn it around. We feel like every time the industry's been down in the past, a creative revolution has led the industry back into good times. We think we're just the guys to do it."

PERILOUS WORKLOAD?

Shooter makes it no secret that, above all, he's dedicated to quality. "We think that with this little quartet we have now, four books a month is about as many as we can do and do well. Right now we have **City Perilous**, **Fatale**, **Shadow State** and **Powers That Be**. Is it conceivable that we'll ever add a fifth title? Yeah, quite possible, but that will depend on us developing more creative resources. If we get someone else to join our writing team that we're happy with and can therefore do more scripts that are as good as I could do or better, then maybe we'd consider trying to find a couple more artists and putting out another book. But we have the four core titles now, and our focus is really creator-owned material. We're just finally getting going on that."

Ming-Na Wen

As one of the stars of NBC's Thursday night line-up, Ming-Na Wen reaches most American households on a weekly basis. But, despite this kind of stardom, she shows ***FAN*** *that she's really just a collector and lover of science fiction, with the same sort of dreams as many of us.*

by J.C. Vaughn

Though Ming-Na Wen is aiming for the stars, some would say she's already there. The 28-year-old star of NBC's *The Single Guy* has other ideas, however. Instead of resting on the success of her sitcom, she's hoping this particular moment in the sun will further the career she decided upon the first time she saw *Star Wars*.

"I got involved in *Star Wars* because my friend Rob Miller and another friend kept persuading me to go see it," Wen explains. "Finally, after it had been at the theaters about a year, I went." Obviously, she's not the first person in show business to be influenced by George Lucas' 1977 masterpiece, though, at first, she reacted just like the rest of us.

"I still have my *Star Wars* dolls," Wen says happily. "Actually, of all the things that I moved from New York to LA, I kept all my furniture in New York in my apartment, but I had to bring my *Star Wars* dolls collection because I didn't want anything to happen to them. I even have *Star Wars* Dixie Cups! So yeah, I'm still a pretty fanatic *Star Wars* person."

Wen still recalls, however, the other thought she had back then, as a child leaving the theater. It wasn't just that she wanted to run to the nearest toy store, but something much deeper than that. She knew what she wanted to do in life.

"It was a real turning point in my life," she says, pausing between takes for an upcoming *Single Guy* episode. "Most people might have a more intriguing turning point, but for me it was as heartfelt and as deeply important as some people's tragic turning points. After I saw that movie, I was so spiritually uplifted and felt this sense of hope about everything. I thought, 'Wow, this genre can really take me away from my dull life in Pittsburgh.' It was a real great escape because it delved into fantasies and heroism. It had a lot of the elements of classics, like war stories and Zorro and so forth. It's all in *Star Wars*," she emphasizes. From there, it wasn't a big leap to acting.

Outgoing, effervescent, and animated are descriptions she's regularly tagged with, and they are not inaccurate. Though basically an upbeat person, she has a serious side as well. Among the things she's serious about is going after roles which are not-Asian specific. "Trudy Sloane, my character on *The Single Guy*, wasn't written as Chinese. Once I convinced them to give me a shot at it, they saw it didn't matter," she says.

Wen is involved in Chinese and Asian-American affairs as well, and she recently introduced President Clinton at The Congressional Asian Pacific Congress Caucus Institute Dinner, which she hosted in Washington, D.C. She considers herself at once aware of her Chinese heritage and yet uniquely American, particularly in liv-

ing her version of the American Dream.

One thing she's definitely not overly serious about was her stint on **People**'s "50 Most Beautiful People" list.

"At first I was so excited, it just blew my mind. When it came it, it was just bizarre. It made me feel like I had to be different, like I had to be witty or be more of a personality," she laughs. "My publicist kept saying 'Be yourself. Have a conversation.'" Wen says she's getting used to being recognized from her film and television roles, but it's still a little strange.

Born in Macao, Wen moved to New York and then settled with her family in Pittsburgh, where her parents opened a restaurant. In high school she became the president of her school's Science Fiction club and started getting serious about acting. She graduated from Carnegie Mellon University with high honors and a BFA in theater. She then moved back to New York.

Wen was "discovered" while performing in an off-Broadway play, and she was immediately signed up for the role of Lein Hughes on *As The World Turns*, CBS TV's venerable soap opera. During her two-year stint on the show, she also continued to act on stage and produced several plays with The Ensemble Studio Theater in New York.

After leaving the soap world, Wen landed the role of June in *The Joy Luck Club*, Wayne Wang's feature film of the Amy Tan best seller. Wen says she still considers it her favorite role to date.

That comes first because not only was it a really special movie, but it brought my mother and I so much closer," Wen explains. "She just started opening herself up so much more when she saw the ability in me to have the understanding that I did with the character. I guess she started seeing me also as an adult."

The Joy Luck Club was a huge critical hit and brought her to the attention of many producers and casting directors. Following that, she was cast opposite Jean-Claude Van Damme as Chun-Li in the film version of the video game *Street Fighter*. Then came a guest appearance on *All-American Girl*, an ABC TV sitcom. After that, another huge break: *E.R.*

As Deb Chen, an intern competing with Noah Aylies Carter, she turned a part which was supposed to last three episodes into one which lasted for ten, and even then fans were sorry to see her go. This plum role on the number one rated series was not only a boost to her resume, but helped her become a recognizable face to most of America.

Then came *The Single Guy*.

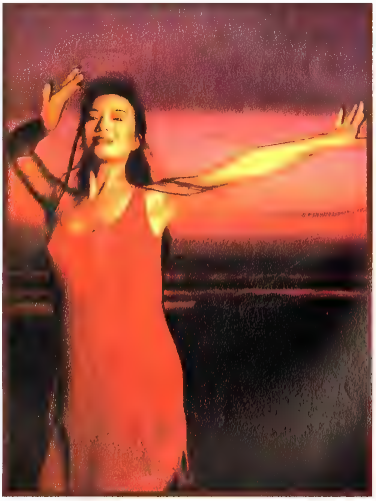
In real life she's married to actor/playwright Eric Michael Zee, who has a recurring role on *Doctor Quinn, Medicine Woman*. They live in Los Angeles where she recently produced his first West Coast play, *Exit The Dragon*.

In addition to *The Single Guy*, she is currently at work on Disney's November 1997 animated feature, *The Legend of Mulan*, for which she provides the voice of Fa Mulan. She describes working at Disney as "a lot of fun," and says she can't wait to see the finished film.

She says she's still very much a science fiction and action adventure fan, though she doesn't have as much time for reading as she'd like. "Unfortunately I don't have time to read much of anything other than scripts and my schedules. I was talking to this guy I just met yesterday about my collection and he was really astounded to find that I was a science fiction nut. I mean I still have those original *Star Trek* Foto Novels, in mint condition of course. I've got all my old **Starlog** magazines... at least I hope my mother hasn't cleaned out the attic," Wen says with a laugh.

Wen remembers still where her dreams of acting all began, though, and her hopes for the future very much echo her hopes as a child, as well as the hopes many fans have the world over.

"My ultimate dream is to be in a **Star Wars** film," Wen states. "George Lucas, if you need a wonderful Asian actress to be a character in your next **Star Wars** movie," she says with a loud laugh, "I'm ready." ■



JACK KIRBY BELIEVED THAT CREATORS SHOULD USE THEIR ENERGIES TOWARDS DREAMING UP NEW [illegible], NOT PRODUCING SECOND-RATE IM[illegible] OF THOSE THAT ALREADY EXIST. READING MIKE MIGNOLA'S HELLBOY, ONE THINKS JACK WOULD'VE BEEN PROUD. SURE, HELLBOY MAY LOOK LIKE THE BEST KIRBY [illegible] CHARACTER "THE KING" NEVER MADE, BUT APPEARANCES CAN BE DECEIVING. LOOK CLOSER [illegible] NOTHING ELSE LIKE HELLBOY ON THE STANDS TODAY. NOTHING. MIGNOLA BORROWS FROM A THOUSAND DIFFERENT INSPIRATIONS AND IMITATES [illegible] IN CASE YOU DIDN'T KNOW, THAT'S A RARE AND SPECIAL THING IN TODAY'S COMIC MARKET. BUT THEN AGAIN, WE'[illegible] TALKING ABOUT A VERY SPECIAL BOOK.

BY WES CRAIG

With a career that has spanned over a decade, Mignola's distinctive style has been considered part of a new revolution in modern comic art. "And believe me, people weren't cheering about that," Mignola said laughing. "[In m]y work] I spend a lot of time designing. Whether it's placement of characters, page design, or just figuring up a lot of stuff that eventually gets covered up by black, I design the page. Also, since I've been influenced by so

THE DEVIL YOU KNOW

Mike Mignola sheds some light on his Hellboy. Heaven help us all.

BY **Scott Braden**

many different people, that the trick has been keeping my influences from being real recognizable. If a guy is doing Todd McFarlane, you can pretty much look and say, 'This guy is doing Todd McFarlane.' Either he's a good Todd McFarlane imitator or a bad Todd McFarlane imitator. But if you are influenced by a little bit of everybody, and you cobble it all together, then people look at your art and say, 'What the hell is this?' Where did this come from?'"

My big influences were Frank Frazetta and lots of old American illustrators and painters," Mignola continued. "Artists like M.C. Wyatt were a huge influence. And that's where I got my awareness of shapes. I'm very conscious of designing certain shapes and simplifying forms in my work and a lot of this comes from these old painters who created these amazingly solid, powerful images."

Mignola used his ability to merge genres and styles in producing a diverse number of works that have ranged from the artistically challenging, such as **Ironwolf** and **Fafhrd** & **the Grey Mouser**, to the more contemporary, like **Batman** and **X-Force**. But after years of searching for that perfect project, along comes the movie adaptation of **Bram Stoker's Dracula**. And from that point on, everything changed.

"The **Dracula** thing may well be the weirdest point in my career," Mignola said. "It was also a huge turning point, because I wandered all over and had done so many different things up until that point. That's when I ended up getting roped into that picture, and actually finding myself having dinner with (Francis Ford) Coppola and George Lucas. Afterward, we watched a rough cut of the movie and argued over what changes to make (that was really weird). I ran home that night and just kept thinking, 'Where the hell do I go from here? Nothing's ever going to be weirder than that.' So, it was about that time I started coming up with the Hellboy stuff. I said to myself, 'Now, having done that weird of a thing, maybe I should just settle down and do some stories that I've always wanted to do.'"

Originally conceived as a monster he would draw for fans at conventions, Mignola decided, after some thought, that Hellboy's was going to be the story he'd tell for one reason and one reason only: he's a helluva lot of fun!

"I have an extremely short attention span," Mignola said, "so when it came down to designing a character that I would theoretically be drawing quite a bit, I thought 'well, I better make sure that it will be something that will always be fun to draw.' And since I could draw this character all the time and still make it fun, I thought, 'maybe I could do this.'"

JOURNEY INTO MYSTERY

Mignola continues the *legendary* misadventures of Hellboy this spring with the upcoming **Wake The Devil** and **Ghost/Hellboy**. Though two very different projects, both convey the same level of excitement that readers have grown to love from Mignola's man-monster. In other words, expect all hell to break loose!

But for the unfortunate few who have yet to pick up on any of the **Hellboy** stories, how does one explain that which attracts both the average comic book fan as well as the advanced collector? What can fans expect in a **Hellboy** story?!

"I'd like **Hellboy** to stand somewhere between the Vertigo stuff and the old Marvel **Thor**," Mignola said. "I probably have some of the same books on my shelf that Neil Gaiman has. I'm making references to some of the same stuff. I'm certainly interested in a lot of the same stuff. But, I also want a big sledgehammer fight (**in my stories**). In other words, **I don't want to do anything as superhero-oriented as Marvel's supernatural stuff these days, but at the same time I want some of that action.**"

And there's plenty of action in Hellboy's next mini-series, Wake The Devil. The sequel to 1994's Seed of Destruction, Mignola promises that the story will be just as big and involving as the first series, but fans are in for an even darker ride than before.

"This story, while I've been working on it, has changed about three times," Mignola said. "It picks up a lot of characters that were in Seed of Destruction. The story starts off with Hellboy and two other teams of investigators being sent off to Romania because it appears that the Nazis have stolen the body of this great old vampire, and they've taken it back to Romania where it can be brought back to life. So

basically, the race is on for Hellboy and these other guys to find this body. And as it turns out, the skull can't be moved. It's stuck in the iceberg, and pretty much everything goes wrong in every way. There's lots of destruction in this one, so it was kind of a downer in a few places. But, in terms of a character piece, pretty much just Hellboy, there's a lot of interesting [illegible] stuff. I mean they're going to [illegible] what goes on in this book. They're dead, but as I said, [illegible] the game is then how do they [illegible] become if you're [illegible]

"There are [illegible] actually sent [illegible] this story, we're not dead. It pretty much pass the thing out so that [illegible] are part of the Bureau, too, in [illegible] **Destruction**. [illegible] the psychic one [illegible] had the [illegible] pyrokinetic [illegible] kind of human, but are [illegible] powers. Some of these other characters (I'm [illegible] are much more human. A new character I [illegible] basically [illegible] Un-teller type of guy. He can bend spoons with the mind and do that kind of stuff. And of course, I needed cannon fodder (laughter). Like I said, there's a lot of killing in this book, so I needed to find dudes out.

Wake The Devil will also be the first time readers will see Hellboy actually sent on a giant monster instead of just popping into them.

"Hellboy isn't, [illegible] a guy who sits in an office and gets calls say [illegible] There's a monster downtown," Mignola explained. "There are times [illegible] **Wake The Devil**] where that happens, but for the most part, the stories I want to go with him are like **The Corpse**, **The Iron Shoes**, where he just wanders around and runs into stuff. He is much more of a wanderer, a paranormal investigator in these stories about the [illegible] Hellboy [illegible] stories, he's a [illegible] Wellman thing [illegible] readers think of [illegible] and he just keeps running into [illegible] what Hellboy is. I mean, one of my other comics [illegible] actually started developing from Hellboy because I wanted to tell an 'occult detective,' because he would be a bit more [illegible] detective. But as paranormal investigators go, Hellboy is just a big goofball. He's sort of a big wrestler. 'Oh, there's a monster, I want to fight it.' There's also a little bit of the Coyote in him from the Roadrunner cartoons. He loves an amazing amount of violence and it's not like he's all that [illegible]. And really, he's not all that fazed by a lot of it [illegible] either. He's just capable of taking a lot of pounding.

GHOST STORY

Those looking for a [illegible] gander at the [illegible] overall arc [illegible] where. But those of you [illegible] that's not quite a Hellboy story. [illegible] you with **Ghost Hunters**.

"This story is completely [illegible] Hellboy [illegible] Mignola said. "Even though [illegible] Hellboy [illegible] very little. It's almost more [illegible] happens to [illegible] with a couple other Bureau agents to track down what appears to be a ghost who is killing people, they stumble into a pit of [illegible] that was punched into a Mid Cretaceous [illegible] from the future, but the comes back and ends up taking Hellboy [with her]."

"When the idea was originally pitched to me by Mike Richardson," Mignola recalls, "I asked, 'What would my involvement in this thing be?' And he said that I could be involved as much or as little as I'd be totally not involved. And I could do the last page of a Hellboy/Ghost thing. You'd have my permission to use Hellboy, which I was tempted to do because it would have had been a lot easier. But I would like to keep a certain few to the **Hellboy** stuff. And frankly, I just don't want other people to write the character. At least not until I've written a lot more **Hellboy** stories so people will have more to [illegible] said cay okay, this is what this guy does." Illustrator [illegible] Richard Corben, **Ghost/Hellboy** is Mignola's second claimed [illegible] writer, even though he also designed the story's principal [illegible] and penciled out rough thumbnails sketches to get the pacing [illegible] Very even with these other considerations, Mignola [illegible] the project a bit challenging for what he was used to.

"It was tough because I've never been called on to write a character in this [illegible] style," Mignola admitted. "It's very easy for me to say to [illegible] would say this or he would say this. But with Ghost, I have to read a comic and place together how this character talks and moves and so on. I'm very [illegible] to [illegible] with artists who are very good at doing it, I'm writing this so you guys tell me if I'm writing [illegible] I wouldn't say this.' It's not me. I'm writing Ghost dialogue that's more in the style of the Dark Horse guys, saying, 'If doesn't work, you're [illegible] ideas. I'm not a big fan of [illegible] But as far as [illegible] goes, it seems to me that [illegible] a very definite [illegible] story now. I've got to direct the camera a little bit [illegible] apparently well."

ALPHA & OMEGA

Although stories being action-packed, we really don't know that much about the big lug himself. So, what's this Hellboy guy anyway? Mignola has hinted about Hellboy's nefarious origins in both **Seed of Destruction** and **The Chained Corpse (Dark Horse Presents** #100-2), but when is he going to just break down and tell his "World's Greatest Paranormal Investigator" story?

"That's one of the things I go back and forth on," Mignola said. "I have the whole epic Hellboy story half a dozen different times, where in various [illegible] I would reveal his origin and what his hand is [illegible] and all these other wonderful things. And its such a big project, that I keep changing the way I'm going to do it. I decide I'm not going to do it. What's going to [illegible] happening probably a little by little, the readers will be able to piece together Hellboy's origin. And right now, as far as I'm concerned, it's not that [illegible] him, but when he pick just depends on what's best for the story. I'm not [illegible] that I decide now, in ten of the stories we've done so far, we'll pick up the rest of the [illegible] and [illegible] as we go along. And what a long, strange trip that's been."

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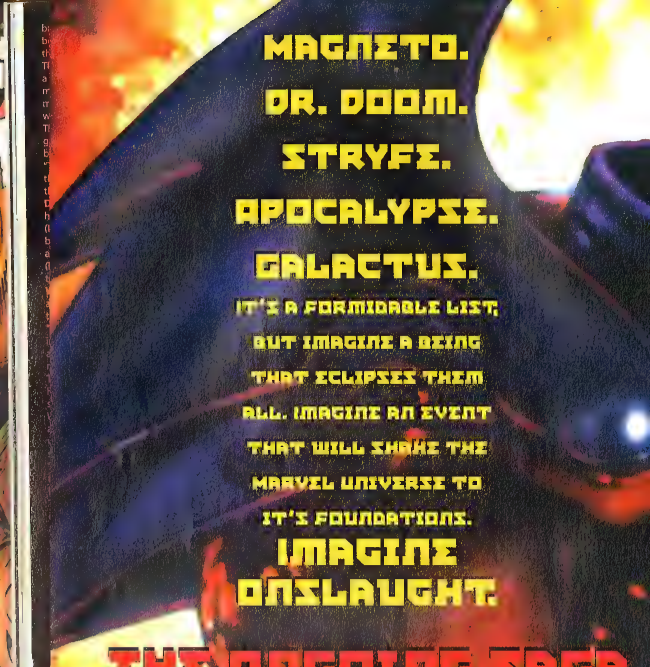


FAN takes on Onslaught, Bob Harras, Scott Lobdell and Mark Waid.

Though it may be quiet elsewhere, things appear busy at the Marvel offices. The comics event of the year, even the decade, has just begun. Marvel, under the direction of Editor-in-Chief Bob Harras, is now orchestrating the event that will unite Marvel's favorite heroes (the X-Men, Fantastic Four and the Avengers) as well as welcome home fandom's most famous prodigal sons; Jim Lee and Rob Liefeld.

Hmm, thinking about it, maybe busy isn't the word for it. Maybe explosive or chaotic is more appropriate. But what does this controlled chaos mean to the Marvel Universe?

Simply put, Onslaught.

"It will be assuming together of all the various heroes that maybe haven't worked together as much as they should have in the past years and show that, in the moment of ultimate crisis they really are one big family. That the Marvel Universe is one cohesive group of people that know each other and respect each other," explains Harras.

But what kind of threat can unite these heroes? It would have to be a seemingly unstoppable foe that we've only glimpsed at. A being that has knocked the Juggernaut from Canada to New Jersey (a fate worse than death). A being that swept Jean Grey onto the astral plane into the mind of Professor X just as easi you or I might open a zip lock bag.

"The idea was to create a character could mix it up with the X-Men on the of a Galactus level type hero" Scott Lob writer of the Uncanny X-Men Generation X, tells us. "Apocaly Magneto, and Sinister are all impressiv and of themselves, (but) they are mo plotters. They just plan and plan and p These are all characters that exist bel the scenes and manipulate things to w against the X-Men, whereas we thoug

wou… …ool to create a character that was… …r level proportions who could… …those angst-ridden teen agers… …X will manage to get into some… …their own while keeping their… …during the ensuing chaos.'

'Dun… …e 'Age of Apocalypse,'' Lobdell… …ve were totally knee deep into… …ory which was a tiny bit difficult… …that the series was only four… …issues old at the time. So, this time, rather than put the Generation X characters in with the Avengers and X-Men, and the Fantastic Four and the Legion of Substitute Heroes, and everybody else, we've decided to tell a story that's off-center stage.

Love & War

Before any devastating war (and this will be devastating), there are those events that will lead into the heat of battle. When the first sign of trouble hits and the Onslaught begins, make no mistake the alarms will be sounded. And when that happens, enter the Avengers…

"In **Avengers** #401, the X-Men and the Avengers are convinced that Magneto must have something to do the Onslaught entity, so they start looking for him," explains **X-Men** writer, Mark Waid. "And they don't know, as we have learned, that Magneto has been retroactively "de-aged," reformed, and hooked up with Rogue. So the Avengers take Gambit with them and they come across Rogue, that's the Gambit/Rogue reunion people have been clamoring for, except that now Magneto has been added into the love triangle mix."

Ooh, end of the world action and romance. Speaking of Magneto…

BY JEFF DILLON

"The closer he comes up against Onslaught," Waid adds, "the more he gets involved in the fight, there will be a chance that he will once again become the Magneto we all fear and loathe."

I'll Take Manhattan

"In **X-Men** #55, Onslaught has taken Manhattan," Waid continues. "He and his sentinels have established Manhattan as an outpost. Sentinels are crawling all over Manhattan, sealing off the city. And it's up to the Avengers and the X-Men and the assembled Marvel heroes to try and make a strike against Onslaught and free the city if they can. They will probably *not* succeed."

"This leads directly into **Uncanny X-Men** #336," adds Waid, "where the assembled heroes and the X-Men have an all out war against Onslaught, and perhaps not winning. So at that point, with the "Earth's Mightiest Heroes" defeated and the X-Men defeated and Onslaught supreme, we're left to wonder what happens to Earth?"

The good guys lose?!! No way! It's not a joke and it's not a hoax. The Avengers, Captain America, Iron Man, the Fantastic Four all just disappear, leaving the Marvel Universe in pieces.

"What will happen, and I don't want to give away the end of the story too much, but yes, the FF and the Avengers will go off someplace to be restarted by Jim Lee and Rob Liefeld in their chronology," Harras admits. "But it will still be a part of one whole universe, If you understand what I'm saying (Hint, Hint). The X-men and the heroes that remain on this side will react to this major loss, the world will react to this major loss, and there will be repercussions, especially for the X Men because there will not be a wonderful reaction to the Avengers and the FF having vanished and the X-Men will be blamed for this."

But don't expect all the X-men to make it out of this alive, either.

"Expect at least one of the X-Men to fail," Waid says ominously.

The Prodigals Return

In an unprecedented move, Jim Lee and Rob Liefeld will be the creative teams behind the "disappearing" titles beginning in September. And for the select few who didn't catch it the first time 'round, Jim Lee and friends will produce the **Fantastic Four** and **Iron Man** with Rob Liefeld and his crew being the creative forces behind **Cap** and the **Avengers**.

"I don't want to get too specific," Harras warns, "but what happens at the end of this story lead directly into the Rob and Jim storyline. As the year progresses in our mutant hating world, there will be a search for the heroes. "Where did they go?!!" Can we get them back?!! So it is going to be an ongoing soap opera. There's going to be changes of course, but the whole that is the Marvel Universe is going to be maintained."

Now your probably thinking to yourself, what kind of trick is this? Well it's not. It's an effort to set up a series of events, commercial and fictional, to make a story for the fans. It's a unique set of events to make the story for the fans out there who've followed the lives of these characters for a number of years.

"And it's funny because my feelings on the whole Onslaught situation changes day-to-day" Lobdell adds. "What I've just discovered recently is that in some ways, it seems as if because of the publishing/editorial demands placed on this particular story which by now everybody knows is kind of spinning off into this quasi-Imageverse or whatever it's called. But as the days progress and that story continues, the Onslaught story has taken on a life of his own, which very ironically surprises me to the extent that it's becoming a very organic story, almost despite it's market-driven origins."

At the very least, you have to admit that there is a certain amount of excitement and attention brought to the characters with the return of comicdom's two most popular creators. Of course, in the comics business, anything that gets people talking about characters again is a good thing.

"When we did Age of Apocalypse," Harras remembers, "when the word got out there that we were going to do that storyline, I got so much hate mail that we were going to do that story before it even came out, so many people were afraid we were going to ruin their characters. But what it did was get people excited. And when it actually came out, it became, for a lot of readers, one of the most popular X-Men stories for a very long time. I think, in that way, this story's the same type of thing. If we get excitement, if wee get people talking about what's going to happen to them, that hopefully will translate to better business for everybody."

"If nothing else, what we have managed to do again is tell a different type of story," Lobdell says. "Like when "Age of Apocalypse" was coming out, everybody was being cute and calling it "Xerox Hour" and "Crisis of Infinite Mutants," you know. And it seems that everytime we try to do something different, it seems that the fandom at-large or fan magazines in general tend to try to slap a label on it to make it seem like it's something else that's been done already. But again, with this, it's something that hasn't been done before, and certainly not to this extent."

"This is very much a story that has the forward momentum to project it's characters into another story," Harras added. "It's not about erasing thirty years of continuity. The stories that will come out of this will only work and only be interesting because of the rich history of the characters, not in spite of them."

Big Bang

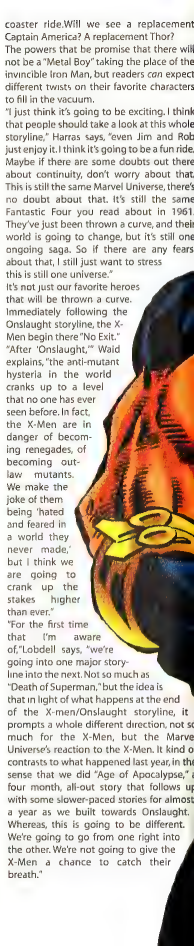
It's darker now. The world's greatest and mightiest superheroes are gone. The world blames the X-Men and Mutants in general. Do we just sit back and deal with it? No! Hell, no! We get ready for the next roller coaster ride. Will we see a replacement Captain America? A replacement Thor? The powers that be promise that there will not be a "Metal Boy" taking the place of the invincible Iron Man, but readers *can* expect different twists on their favorite characters to fill in the vacuum.

"I just think it's going to be exciting. I think that people should take a look at this whole storyline," Harras says, "even Jim and Rob just enjoy it. I think it's going to be a fun ride. Maybe if there are some doubts out there about continuity, don't worry about that. This is still the same Marvel Universe, there's no doubt about that. It's still the same Fantastic Four you read about in 1961. They've just been thrown a curve, and their world is going to change, but it's still one ongoing saga. So if there are any fears about that, I still just want to stress this is still one universe."

It's not just our favorite heroes that will be thrown a curve. Immediately following the Onslaught storyline, the X-Men begin there "No Exit."

"After 'Onslaught,'" Waid explains, "the anti-mutant hysteria in the world cranks up to a level that no one has ever seen before. In fact, the X-Men are in danger of becoming renegades, of becoming outlaw mutants. We make the joke of them being 'hated and feared in a world they never made,' but I think we are going to crank up the stakes higher than ever."

"For the first time that I'm aware of," Lobdell says, "we're going into one major storyline into the next. Not so much as "Death of Superman," but the idea is that in light of what happens at the end of the X-men/Onslaught storyline, it prompts a whole different direction, not so much for the X-Men, but the Marvel Universe's reaction to the X-Men. It kind of contrasts to what happened last year, in the sense that we did "Age of Apocalypse," a four month, all-out story that follows up with some slower-paced stories for almost a year as we built towards Onslaught. Whereas, this is going to be different. We're going to go from one right into the other. We're not going to give the X-Men a chance to catch their breath."



THE AGE OF ONSLAUGHT

Jeph Loeb may not be a name you immediately recognize, but odds are you've read his work. Jeph has been doing this comic thing for quite a while, working on major characters like Batman, Cable, and Wolverine. He made the break during last year's "Age of Apocalypse" where he introduced the enigmatic X-Man to the Marvel Universe. Jeph took time out of his busy schedule to talk about the part he plays in the biggest crossover of the summer, Onslaught.

MENACE II THE UNIVERSE

Onslaught is the most horrific menace that the Marvel Universe has seen. He is a mutant who has no respect for human or mutant life. There have been a number of clues as to his identity, which I can't go into, otherwise my brain will explode. There was actually an implant put in there." Loeb does have the opportunity to work around the implant, and talk about some of the key players, "If you take a look at the characters that he's most interested in, they are Chamber over in **Generation X**, Nate Grey, Franklin Richards, and Cable. There is a common thread that the readers, by the time they get this, will probably know." Onslaught spreads its menace across the whole of summer and the whole of the Marvel Universe. "The Onslaught storyline really, really kicks into gear with **X-Men/Onslaught**, which ships on June 5th. The twist is that we're going to find out in **X-Men/Onslaught**, who he is and what he wants. We also find out the identity of the X-Men's traitor. That will wrap up a storyline that's been going on for about 5 years. Then what happens is that everyone in the Marvel Universe goes 'Whoa!' The reaction to that, seen in June and July, brings a war the likes of which we have never seen. **Onslaught: Marvels**, the end of the storyline, is about the sacrifice and the undoing of what Onslaught did, some of which we know because of Jim Lee and Rob Liefeld coming on."

A SIMPLE TALE OF A UNIVERSAL THREAT

Even before the first issue ships, there are critics. "Everyone wants to compare this to a 'Crisis' or a 'Zero Hour' and that's not what's happening." Loeb offers up a better comparison, "What we're simply doing is telling a story about the most dire threat to the universe. You really have to go

BY BARTON JONES

"The 'Age of Apocalypse' was a picnic now that we are in the 'Age of Onslaught.'"

- Jeph Loeb

back to **Fantastic Four** #48 [the arrival of Galactus] to determine what's going on. In those days we didn't know what happened to Spider-Man when Galactus came to Earth, we didn't know what happened to the Avengers when Galactus came to Earth. What we're going to do is tell a story where someone of that magnitude attacks, it affects the whole Marvel Universe, and when he leaves, the Universe will never be the same. I know that cliché is thrown out a lot, but it's pretty amazing what happens."

THE HULK MEETS CABLE

As far as Jeph's direct link to Onslaught, "It's the culmination to a storyline which began all the way back in **Cable** #21, the introduction of Blaquesmith.

If you go back through you'll see that there are a lot of clues as to the identity of Onslaught. The Cable storyline grew out of a movie that I love, *All the President's Men*. The idea is that the readers are Woodward and Bernstein and they are trying to find the truth in the maze that the writers and Bob Harras have created." There is hope for the Marvel Universe. Onslaught does have some weak spots, "From the very beginning, Onslaught's afraid of Cable. So what do you do when you're afraid of Cable? You exploit his weakness, the Technovirus, within his body." Enter the Incredible Hulk and a story not yet told. "**Cable** #30 was going to be similar in story to **Wolverine** #75. Cable was going to lose control of the Technovirus. Now, that is a story which we're going to be telling over the next few months through the Onslaught storyline. The one guy who could really stop this before it gets bad, and it gets really bad, is pretty much sidelined through it. Probably the most unexpected person to sideline him is going to be the Incredible Hulk. The first Cable/Hulk meeting will be in June and that's something that we're just absolutely thrilled about. Ian Churchill's artwork on the Hulk is just so amazing, and I've always wanted to work with Peter David. I got to do a two-part Peter David, Hulk/Cable story. I never would've gotten to do that kind of story without this crossover."

WATCHING X-MAN'S BACK

Loeb recently handed over the writing reigns of **X-Man** to Terry Kavanaugh. Thanks to Onslaught, Jeph had the opportunity to work on the character once again. "I got to know, and I think got to be friends with Terry Kavanaugh through the **X-Man/X-Force** crossover. To me that's almost more fun than the stories we're doing. All of the writers are talking to each other, almost on a daily basis. We're working so closely with each other, and the stories are interweaving so closely, that we all needed to be aware, continuity-wise, of what each other is doing." As for the crossover itself, "X-Force has the unfortunate task of protecting X-Man from being taken by Onslaught. As we've seen in **X-Men** #50, Post, who is just the herald of Onslaught, pretty much kicked the crap out of the X-Men. So you're basically asking the B team to protect the most important character that's been created in the last year, X-Man. I can't tell you that they're going to hold up very well."

IT'S HUGE

Onslaught is a massive thing, spanning the entire Marvel Universe. Loeb and the other writers and planners involved realize crossovers sometimes strain the fans wallets. "The one thing we didn't want was to have the readers say, 'Does that mean we have to buy all 297 books in order to know what's going on?' We're aware of the problems currently facing the marketplace, and the costs to the retailers and all that stuff. We've tried to tell a story where you can still read your favorite books and have what you need to know where you're going. Obviously it helps when you're reading all of the stories, but it's not any more complicated than that and it's a lot of fun.' As for the specific books that Loeb is working on, Jeph had these final words, "Again, we've never seen X-Man and X-Force together, what's that going to be like? We've never seen the Hulk and Cable together, what's that going to be like? Those should be great stories, whether or not they happen under the Onslaught umbrella. What happens in a lot of crossovers is you get so hooked into the crossover aspect that you lose the character aspect. What we're tying to do is not just tell great big fight stories, but tell stories of these people meeting for the first time and what's happening to them." Nuff said!

Barton Jones, freelance writer, wrote previously in ***FAN*** *about* ***Mars Attacks*** *and Neil Gaiman. He lives near Phoenix with his mother and the touring cast of* ***Grease.***

Side Effects And After Shocks

FAN talks to Marvel Editors Bobbi Chase (The Edge Group), Ralph Macchio (Spider-Man titles) and Mark Gruenwald (Silver Surfer and more) to get the skinny on Onslaught's impact on the Marvel Universe.

ONSLAUGHT ON THE EDGE

According to Bobbi Chase (Marvel Edge Group Editor), this is how the Onslaught storyline will effect the Marvel Edge comics.

The Onslaught story will be pivotal for the Incredible Hulk. Part of the Hulk will disappear from the Marvel Universe (only to reappear in the part of the Marvel Universe being handled by Jim Lee and Rob Liefeld), and part of the Hulk will remain rooted in the regular Marvel Universe where Peter David will continue on with the title. Even though Dr. Strange's comic will be cancelled, that character will be very important to the **Hulk** title starting in autumn.

Thor will vanish completely from the regular Marvel Universe (only to reappear in the titles the Image guys are doing). After a skip month, the Thor title will change its name to **Journey into Mystery** and continue on with #503. The book will focus on the Lost Gods, the Asgardians on Earth.

As far as other titles/characters effected or participating in Onslaught, **Daredevil**, **Punisher**, and **Ghost Rider** will all be involved but won't have an integral part in the story.

—Benn Ray

ONSLAUGHT HANGS WITH SPIDEY

What does the ominous future of Onslaught mean for Spider-Man? Well, not much really.

In **Amazing Spider-Man** #415 Ben, still in the the spider suit, takes on one of the Sentinels that is ravaging Manhattan. Meanwhile, a virtually powerless Peter Parker will prove that he still has what it takes to be a hero as he struggles against the Sentinels in his own unique way.

"Why does it always have to be Manhattan?" Ralph Macchio (Spider-Man Group Editor) exclaims."Why can't it be Washington D.C. for a change?" Poor Spider-Man, whoever he maybe.

The most important aspect of Onslaught is what happens after the storyline is over. Events will lead to the return of one of Spider-Man's most savage foes, the Lizard. And with a majority of New York's' heroes gone or incapacitated, the crimelords that have been lurking in the shadows will move in full force. Fans can expect some old familiar faces as well as some frightening new ones. Don't be surprised by the excitement that is being generated around the Spider-titles, with new creative teams and a firm determination to finally have one true Spider-Man, (and the fact that half the Marvel Universe is dead or lying in the gutter) Spidey will once again swing into the spotlight

—Jeff Dillon

ONSLAUGHT, THE UNIVERSE, AND EVERYTHING

Writer Editor Mark Gruenwald will be scripting the last "New York" issues of **Avengers** (#402) and **Iron Man** (#332). These two books dive head first into the upcoming Onslaught storyline where, according to Gruenwald, "something big happens to them."

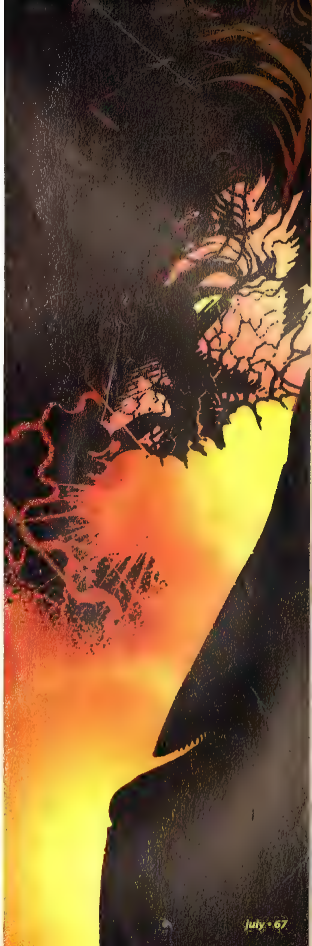
For those that don't know, that something is Image.

Gruenwald, who considers Onslaught "a Galactus type threat," promises that the other Marvel characters will not go on as if nothing has happened.

The Silver Surfer will know the Fantastic Four are missing," Gruenwald said, "Quicksilver will know that the other Avengers are missing. And although it hasn't been worked out just yet, we will be filling the void."

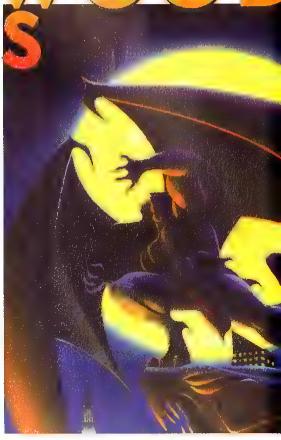
Gruenwald promises new characters, new teams, and new books such as **Uncanny Tales** (99¢) in the near future.

—Scott Braden



ANDY MANGELS' HOLLYWOOD HEROES

Welcome to the most up-to-date news column on your favorite comic book/sci-fi/fantasy/horror/animated TV and movie projects. Each month in FAN, you'll be treated to more exclusive Hollywood news than you get in any other magazine.



VAMPIRELLA: THE MOVIE

A Hollywood Heroes Exclusive! Casting took place in mid April for *Vampirella*, a 90-minute feature film to air on Showtime this summer! The good news is that the script is by Topps' Gary Gerani, who writes most of their card sets. The film will be directed by Jim Wisnorski, who helmed *Dinosaur Island* and *Return of Swamp Thing*, while Roger Corman will produce. Why is that? Because *Vampirella* will be a part of *Roger Corman Presents*, the Showtime movie anthology series. More news on this next month, as well as other surprises.

ENEMY THEIRS

Dark Horse's first foray into live-action television finished filming in Utah in April. *Enemy* is an action hero concept created by Steven Grant, which appeared in a five-issue mini-series from Dark Horse in 1994. *Enemy* is a pilot for Fox, and is being examined closely for the Fall season. More news on this next month!

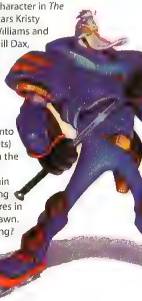
MOVIE PREMIERE DATES

May 22nd! Your mission, should you choose to accept it, is this: Tom Cruise stars in the explosive remake of the late 1960's television series (which itself had a TV remake in 1988), *Mission Impossible*. The trailer already has audiences cheering. Brian "Hitchcock Jr." DePalma directs.

May 31st. Universal releases the long-in-the-making *Dragonheart*, starring Dennis Quaid as the good knight Sir Bowen, and Sean Connery as the voice of the CGI dragon, Drago. The Dragon is reportedly modelled after Connery's face and mannerisms, but I can't for the life of me recall any time I saw Connery blow fire out of his nose. With about ten times as many computer effects as *Jurassic Park*, you will believe a dragon can fly.

June 7. The Ghost Who Walks comes alive for the first time in decades, when Billy Zane stars as the title character in *The Phantom*. The Paramount action film also stars Kristy Swanson as the love interest, Diana, Treat Williams and James Remar as the villains, Xander and Quill Dax, Patrick McGoohan as the Phantom's father, and Samantha Eggar. The story is based on Lee Falk's first *Phantom* adventure, "The Singh Pirates," with scenes from "The Sky Band" mixed in.

June 21st. Disney's much hyped *The Hunchback of Notre Dame* will ring its way into the hearts of children (and wallets of parents) everywhere. While the material I've seen on the film so far is bizarrely unattractive, I'm sure Disney will be able to pull in audiences again and again. • Speaking of unattractive hulking things, Arnold Schwarzennegger hits theatres in *Eraser*, his newest "action-packed thriller." Yawn. Vanessa Williams also stars, but does she sing?



NEW FALL CARTOON SCHEDULES—PART ONE

The networks and syndicators have recently announced their Fall schedules for weekend mornings and animated series. Here's a basic listing of some of the series you can look forward to this Fall, with Part Two this listing coming your way next month:

ABC FALL SCHEDULE

ABC's new Saturday morning schedule, starting September 7th, has more than a few Disney shows in it (no surprise since Disney owns ABC). Check it out:

8:00 am—*The Jungle Book's Jungle Cubs* (Disney, new) This series features the adventures of young Baloo Shere Khan, Bagheera and the others, before Mowgli came into the picture

8:30 am—*Brand Spanking New Doug* (Jumbo/Disney, new)

This spin-off from the popular Nickelodeon series is also the only network TV show in history to feature the word "spanking" in the title. Yeah!

9:00 am—*The Mighty Ducks* (Disney, new) This series will feature six hockey-playing crime-fighting space ducks. No, I'm not kidding.

9:30 am—*Gargoyles: The Goliath Chronicles* (Disney, new)

spun off from the popular Disney Afternoon series is this new *Gargoyles* series. The gargoyles' existence is revealed to the public, leading to a new dynamic for the show.

9:30 am—*Hypernauts* (Greengrass, second season)
The live action series was a mid-season replacement in March.

10:00 am—*Bone Chillers* (Hyperion, new)
Another live-action show, this one is in the same vein as *Goosebumps*. Freshmen students at Edgar Allen Poe High face weird happenings.

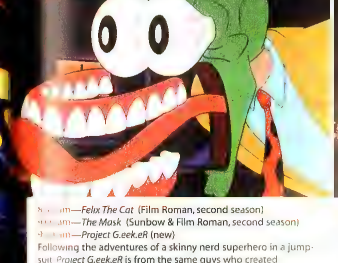
10:30 am—*The Bugs Bunny & Tweety Show* (Warner, tenth season—one hour block)

Oddly enough, the popular *Reboot* series has been cancelled!

CBS SCHEDULE

The new CBS Saturday morning schedule is also facing some major changes for comic fans. Starting mid-September, here's the line-up:

8:00 am—*The Lion King's Timon & Pumbaa* (Disney, second season)



9:00 am—*Felix The Cat* (Film Roman, second season)
9:30 am—*The Mask* (Sunbow & Film Roman, second season)
10:00 am—*Project G.eek.eR* (new)
Following the adventures of a skinny nerd superhero in a jumpsuit *Project G.eek.eR* is from the same guys who created **Earthworm Jim**. Expect weird stuff.

10:30 am—*Ace Ventura, Pet Detective* (second season)
11:00 am—*Teenage Mutant Ninja Turtles* (Fred Wolf, seventh season)
Eight new episodes will premiere.

11:30 am—*Bailey Kipper's P.O.V.* (MTM, new)
A live action series following the video diary of an imaginative young boy.

12:00 pm—*Secrets of the Crytpkeeper's Haunted House* (Samuel Goldwyn, new)
This game show for kids will be heavy on morbid puns and gross-out jokes. Filmed at Universal Studios in Orlando, the show will feature "virtual sets" (whatever that means) and two teams of kids being put through the paces by the live action Cryptkeeper.

FOX KIDS' FALL SCHEDULE

Fox's new Saturday morning schedule, starting mid-September, doesn't have too many changes (if it ain't broke, don't fix it):

10:00 am—*C-Bear and Jamal* (Saban, second season)
This was a mid-season mini-series that debuted in February, produced and voiced by rapper Tone-Loc.

10:30 am—*Life With Louie* (second season)
The adventures of young Louie Anderson, before he became a comedian, roll forward.

11:00 am—*Casper* (Universal, second season)
This was also a mid-season replacement, which debuted in February.

11:30 am—*Masked Rider* (Saban, second season)

The *Morphin* spin-off series continues.

10:00 am—*Goosebumps* (second season)
The live-action frightfest comes to Saturday mornings.

10:30 am—*Spider-Man* (Marvel, third season)
Around thirteen episodes should be produced, with Daredevil guest-starring and Carnage joining the villain roster. The overall storyline for this season will be "Sins of the Fathers." Three of the third seasoners aired in April and May for sweeps, including the one guest-starring Dr. Strange.

11:00 am—*X-Men* (Saban, fifth season)
Six new shows, including one focusing on Cannonball, combined with the eight leftover unaired episodes from this season.

11:30 am—*The Tick* (Sunbow, third season)
Twenty-six episodes have been ordered. Incidentally, this later timeslot is a boon to those of us who stay out late on Friday nights.

Fox's weekday morning lineup is as follows:

7:30 am—*Bobby's World*

8:00 am—*Where In the World Is Carmen SanDiego?* (DIC, fourth season)

Fox's weekday afternoon line-up will include:

3:00 pm—*Eekstravaganza* (Nelvana, fifth season)
Now featuring a new segment called "Klutter."

3:30 pm—*The Adventures of Batman & Robin* (Warner, no new episodes)

4:00 pm—*Power Rangers Zeo* (Saban, second season)
The mid season renaming of *Power Rangers* continues.

4:30 pm—*Big Bad BeetleBorgs* (Saban, new)
This new live action series offers three young comic fans who have their fantasies come true and gain the power to become superheroes, just in time to fight the evil Moltrons!

You may notice that both *Youngblood* and *CyberForce* are missing from the schedule. Fox insiders say both shows are a dead issue on their network. Still in the works is an animated *Planet of the Apes* series and an animated *Silver Surfer* series planned for mid season replacement for Fall 1997! *Captain America* will follow.

COMING NEXT ISSUE

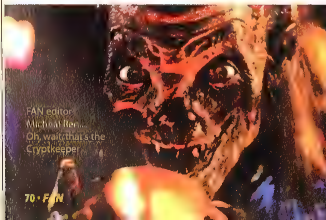
Part Two of our exhaustive look at the Fall animated schedules, including news on *Incredible Hulk, Ultraforce, WildC.A.T.s, Savage Dragon, Superman, Shadowhawk*, and more! Plus your first look at what the Fall primetime schedules hold (or might hold) for genre fans. Will *Generation X* and *Doctor Who* go to series? Will *Lois & Clark* fly again? Check in next month for the answers!

Andy Mangels also reports on **Star Wars** *for* **FAN** *(see* **Star Wars Futures***). He was the writer of* **Star Wars: The Essential Guide To Characters** *(Del Rey) and is the writer of the upcoming* **RE-MAN** *on-line comic series for MicroSoft Network.*

UPCOMING ON TV

Note: all air dates were scheduled at press time and may change

SERIES	TITLE	AIR DATE	TIDBITS
	Note, all air dates were scheduled at press time and may change		
LOIS & CLARK (ABC)	returns to Fall		
AMERICAN GOTHIC (CBS)	may return for summer airing		
KINDRED: THE EMBRACED (FOX)	Episode #10	May 29	season finale
SLIDERS (FOX)	Invasion	May 24	
	Post Traumatic Slide Syndrome	May 31	Our So-Called Lives
	Ranger, Poacher	June 7	
X-FILES (FOX)	returns to Fall		
THE SENTINEL (UPN)	Attraction	May 22	
	Episode #10	May 29	
	Episode #11	June 5	
	Episode #12	June12	
	Episode #13	June19	season finale
NOWHERE MAN (UPN)	returns to Fall		
STAR TREK: VOYAGER (UPN)	returns to Fall		
STAR TREK: DS9 (SYN)	Body Parts	June 10	
	Broken Link	June17	season finale
	returns to Fall		
BABYLON 5 (SYN)	returns through June		
HIGHLANDER (SYN)	returns through July		
FOREVER KNIGHT (SYN)	returns syndicated and on Sci Fi Channe		
L.A.O. HERCULES (SYN)	returns to Fall		
XENA: WP (SYN)	returns to Fall		
THE WANDERER (SYN)	Home	May 27	
	Knight Time	June 3	season finale
	returns through Fall		
DUCKMAN (USA)	Exile In Guyville	May 25	men and women split
	Aged Heat 2: Women In Heat	June 1	Ducky in women's prison
	The Longest Weekend	June 8	neighborhood war
	The Amazing Colossal Duckman	June 15	Duckman grows big
TALES FROM THE CRYPT (HBO)	Horror In The Night	May 24	Elizabeth McGovern guests
	Cold War	May 31	zombies vs. vampires
	Kidnapper	June 7	child held ransom
	Report From The Grave	June 14	talking with the dead
	Smoke Wrings	June 21	ads you can't resist
THE OUTER LIMITS (SHO)	The Deprogrammers	May 26	Brent Spiner guests
	Paradise	June 16	women die mysteriously
POLTERGEIST: THE LEGACY (SHO)	Man In The Mist	May 24	Ancient sailor returns
	Twelfth Cave	May 31	Dead Sea Scrolls
	Doppleganger	June 7	invisible playmate is evil
	The Substitute	June 14	
	Do Not Go Gently	June 21	



FAN editor Michael Hein... Oh, wait, that's the Cryptkeeper.

The cast of Poltergeist.

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Pictures that move

by
BENN RAY

Barb Wire gets bothered in the bath (above) and the Last Supper crew prepares to cast their judgement.

BARB WIRE
GRAMMERCY, R

Most male viewers (and some female) will get what they wanted to see in this flick by the time the opening credits finish rolling: Pamela Anderson Lee (as the title character) naked. With that out of the way, the movie actually attempts to move on with secondary points like plot and character development. For those not familiar with the Dark Horse comic from which the movie comes, it's the story of former revolutionary, bounty hunter, and biker bar owner Barb Wire who, although she plays both sides of the fence, really has a heart of gold beneath all the leather and silicon. The only interesting feature about *Barb Wire* is its futuristic/action-adventure retelling (almost scene for scene) of *Casablanca*, with Lee as the Bogart character. Aside from one or two scenes that look like they were filmed specifically for the trailer, the action is of the seen it before variety. The way Lee delivers her lines packs as much punch as a nerf ball. Instead of what could've been a powerful female action hero, all you get is cheesecake. I pity the women who get talked into seeing this with their boyfriends.

LAST SUPPER
SONY PICTURES, R

It's a great premise, as a group of liberal college students (Ron Eldard, Cameron Diaz, Courtney B. Vance, Annabeth Gish, and Jonathan Penner) invite a guest over once a week for dinner, wine and conversation. One night, after a no-show, one of the roommates gets a ride home from a stranger (Bill Paxton). Since the group now has an empty chair at the table, they invite the stranger in for dinner. As they converse, this man reveals himself to be a white supremist, arayan nazi. As the conversation gets heated, the group ends up killing the

PALLBEARER
MAX, PG-13
...the whiney *Friend*) Schwimmer makes his ...screen debut as the dorky, hapless Tom ...mpson, a guy who still lives at home with his ...n (Carol Kane), doesn't have a job, and is des...nely in love with his high-school crush Julie ...arco (Gwyneth Paltrow). One day he gets a ...m Mrs. Abernathy (Barbera Hershey), the ...ther of a guy he didn't know in school, who ...him that her son has killed himself. Afraid to ...any problems, Tom pretends he knew the ...nd not only ends up being a pallbearer and ...g the eulogy at the funeral, but also having ...air with the dead boy's mother. At this ...t, however, his feelings for Julie are now ...g reciprocated. Things get complicated in a ...s *Company* sort of way as Tom attempts to ...ers. Abernathy down while convincing Julie ...o leave on her cross-country trek. In his fea...directorial debut, Matt Reeves accurately ...ates *The Graduate* for the 90s with this dark ...edy. At times uncomfortable, funny, sweet ...hopeless, Reeves crafts a film that refuses to ...der to the audience.

guest in "self-defense." His last words, "You liberals complain about everything but you never do anything," mesh with a question thrown around the dinner table: "If you met Hitler in a bar in Austria before WWII, would you kill him for the greater good?" With this to think about, the group resolves to do something: each week they invite a different right-wing guest over to dinner. If, by the end of the meal, they decide that person is irredeemable, they kill him/her. As the dinners progress, and the body count builds, and the weight of their actions starts to bear down on each roommate in different ways. Finally, by the end of the movie, they get a shot at their Satan, a Rush Limbaugh type right-wing TV show host (Ron Perlman), only to discover he's not quite what they expected. The overwhelming irony that these students are committing the same type of genocide that Hitler committed escapes them. It's a clever dark comedy that tends to be more dark than comedy, but the idea of a backyard full of dead right wingers is almost enough to keep this film going. What also helps are fine performances not just from the actors playing the roommates, but the dinner guests as well (Mark Harmon, Jason Alexander, and Charles Durning).

KIDS IN THE HALL: BRAIN CANDY
PARAMOUNT, R
It's not a TV skit. It's also not *Wayne's World*. It is probably the best movie to come from a sketch comedy troupe in a long time, though. The Kids (who take their name from Jack Benny's reference to his writers) are of course Dave (*News Radio*) Foley, Bruce McCullough, Kevin McDonald, Mark (*Saturday Night Live*) McKinney, and Scott Thompson—the same gang that brought us the brilliant Canadian cult TV show. Plotwise, when a pharmaceutical company rushes forward with the release of a virtually untested drug that latches onto your fondest memory and makes you feel that way all the time, all is blissfully well until the unexpected side-effects kick in. *Brain Candy* isn't a joke a minute, but each joke hits the mark. The satire of non-socialized medicine is as biting and edgey as anything the Kids did on TV. Director Kelly Makin shows a lot of promise, making a film that visually suggests both the Coen Brothers and Terry Gilliam at their best

MYSTERY SCIENCE THEATRE 3000: THE MOVIE
GRAMMERCY, PG-13
The cult favorite TV show that involves a man and a couple of robots in space who are forced to watch bad movies as the experiment of a sadistical doctor has actually become a movie. The film (within the film) they are subjected to this time is *This Island Earth*, the 1954 b-movie sci fi classic. And the *MST3K* troupe handles the film in fine fashion, their ridiculing remarks on target just about every time. As funny as the gang is, however, there is one major problem: nothing about this film prevents it from being shown on the TV show. The only reason this is a theatrical release is because thousands of MST3K fans will eagerly drop $7.50 to see one of their favorite TV shows on the big screen. If only Tom Servo and company had been subjected to something like, say, *Showgirls*.

Flash Forward

by
BENN RAY

LONE STAR
Breed: Big Racial Drama, Texas-Style
Studio: Castle Rock
Release: May
Director: John Sayles
The Players: Chris Cooper, Ron Canada, Clifton James, Kris Kristofferson, Joe Morton, Miriam Colon, Matthew McConaughey, Elizabeth Pena
The Lowdown: A small border town in Texas had been run by a racist sheriff (Kristofferson) named Wade and another sheriff (McConaughey) named Deeds who, according to local legend, ran the bigot out. Years later, Sam (Cooper) begins to investigate a skeleton found outside of town and comes to believe the much loved former Sheriff Deeds might've been involved in the murder. To make things worse for Sam, the former Sheriff Deeds is his father.
The Tip: Ain't that always the way.

MATILDA
Breed: Based-On-A-Book Family Comedy
Studio: Sony/Tri-Star
Release: July 26
Director: Danny DeVito
The Players: Mara Wilson, Danny DeVito, Rhea Perlman, Pam Ferris
Sidebar: This is based on a book by Roald Dahl. One of his other popular books, **James and the Giant Peach**, was recently released on film as well.
The Lowdown: Matilda is an extraordinary little girl with magical powers whose genius is neglected by her family while her pleasant disposition is despised by them. After teaching

herself to read and write, she is sent to school where she clashes with an evil headmistress.
The Tip: Instead of a remake of the 1978 film starring Elliott Gould and a giant kangaroo (called *Matilda*), we get a story about a dysfunctional family

THE RELIC
Breed: Based-On-A-Book Thriller
Studio: Paramount
Release: Summer
Director: Peter Hyams
The Players: Amy Holden Jones, John Raffo, Rick Jaffa, Amanda Silver, Penelope Ann Miller, Tom Sizemore, Linda Hunt, James Whitmore
Sidebar: Producer Gale Anne Hurd (one of the few female producers in the action-adventure genre) has made *Aliens*, *The Terminator*, *The Abyss*, *Alien Nation*, *Terminator 2: Judgement Day*, and *No Escape*
The Lowdown: Based on Douglas Preston's novel **Lincoln Child**, this film tells the story of what happens to evolutionary biologist Margo Green (Miller) when someone butchers her friends and colleagues
The Tip: Someone out there has been skinnydipping in a bad gene pool again

A TIME TO KILL
Breed: Based-On A-Book Racial Suspense/Cop Drama
Studio: New Regency
Release: August
Director: Joel Schumacher
The Players: Samuel L. Jackson, Brenda Fricker, Sandra Bullock, Matthew McConaughey, Oliver Platt, Charles S. Dutton, Kevin Spacey, Ashley Judd, Patrick McGoohan, Donald Sutherland
Insider Info: Director Schumacher is the same guy who directed *Batman Forever* and *The Client*. The rights to this, John Grisham's first novel, reportedly cost New Regency $6 million.
The Lowdown: An idealistic young lawyer (McConaughey) and a smart law student (Bullock) have the daunting task of defending a black man (Jackson) who killed two southern white racists after they sexually assualted his young daughter.
The Tip: Watch that racial tension fly!

MINUTE FLICK

by
BENN RAY

BREAKING TV CAMP
Even as you read this, Warner Bros. is continuing to move ahead with their planned *Batman* and **Superman** feature films. OK, so no new news there. But what is new is that these productions have boosted another DC property into film development wonderland. Ivan Reitman has signed on to develop and possibly direct *Wonder Woman*. The past difficulty has been distancing the film from the campy TV show starring Lynda Carter. However, as Reitman explains, "She's basically an Amazon-like superhero from a small island, and though there was a brief resurrection of the character on the TV series, that will have no bearing on what we're doing. We're going back to the source material, much the way Tim Burton made *Batman* different from that TV identity." Different indeed; among others working on script drafts is Gloria Steinem.

THE APEMAN COMETH
Tarzan is back and he has his own syndicated TV series, again, as *Tarzan, The Epic Adventures* stars Joe Lara as the Lord of the Jungle. Set to debut as a two-hour movie in June, *Tarzan* is being filmed entirely at Disney-MGM studios in Orlando, FL (so you probably won't see him in a thong on the beach). Full-time production of the series began in May. This new Tarzan lives in the jungle by choice, doesn't have his sidekick Cheetah, and is a loner (even though Jane will pop up from time to time). By day, he can swing on a vine with the best of them, but at night he's fully capable to don a tuxedo for a night out in Paris.

LOOK OUT FOR THAT TREE
Walt Disney Pictures has signed Brendan (*Encino Man*) Fraser to star in the live action *George of the Jungle*. Fraser's reported paycheck for the project is $1.5 million up-front and a percentage of the picture's gross. With Alan Cohn directing, the production is scheduled to begin filming in July.

CALIBER HITS THE SCREEN
Caliber Comics and Brian Micheal Bendis' **A.K.A. Goldfish** is on the fast track to silver screen development. Set to direct is Gary (*Things to Do in Denver, When You're Dead*) Fleder. The project's producer, David Engel, has also just finished a deal to bring Jim Hudnall and Dan Brereton's comic **The Psycho** to the big screen as well.

SHORT CUTS
BIG Entertainment has signed an agreement with Alliance Television Productions to license *John Jakes' Mulkon Empire* to be produced for worldwide TV distribution. • New Line Cinema has teamed with Rob Liefeld to breathe life into the live-action ass-kicking angel, *Avengelyne*. Liefeld, who is also working with Steven Spielberg's Amblin Entertainment on *Dooms IV*, is currently developing *The Mark* with Tom Cruise, *Prophet* for TriStar Pictures and an animated series for FOX. • Former special effects wizard Steve Norrington is set to direct **Blade**, based on Marvel Comics' vampire who battles a group of organized bad vampires. Wesley Snipes is still in negotiations with to star as the hero.

FILM FIFTEEN

	WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
1 •THE QUEST (UNIV)	1	$7,029,320	
2 *THE TRUTH ABOUT CATS AND DOGS (FOX)	1	$6,769,363	
3 ¼ JURASSIC PARK (SONY)	4	$4,015,640	
4 PRIMAL FEAR (PARA)	4	$4,704,262	$39,804,588
5 *MI...OLLAND FALLS (MGM/UA)	1	$4,306,221	
6 JAMES AND THE GIANT PEACH (BV/DIS)	3	$3,580,612	$19,673,111
7 THE BIRDCAGE (MGM/UA)	8	$3,365,322	$109,303,042
8 THE SUBSTITUTE (ORION)	2	$2,705,358	$10,406,721
9 YEAR (UN.V)	3	$2 349,060	$15,575,395
10 THIN LINE BETWEEN (INL)	4	$2,029,279	$29,216,069
11 CELTIC PRIDE (BV/HOL.L)	2	$1,979,136	$6,640,852
12 MRS WINTERBOURNE (SONY/TS)	2	$1,911,066	$6,942,383
13 FLIRTING WITH DISASTER (MIRAMAX)	6	$1,015,992	$10,877,355
14 FARGO (GRAMERCY)	8	$955,119	$18,395,787
15 EXECUTIVE DECISION (WB)	7	$878,910	$51,969,820

*opener **Friday-Saturday-Sunday total

source: Exhibitor Relations, Co.

IT'S NEITHER A BIRD NOR A PLANE, IT'S

FREAKAZOID!

BY CHRISTOPHER WOODWARD

If you haven't seen this smart cartoon from the WB Network yet, you're missing out in a big way. So, drag yourself out of bed already and tune in Saturday mornings at ten to see why so many comic fans have a new favorite cartoon.

Since debuting on the fledgling Warner Brothers Network last Fall, *Freakazoid* has captured much more than typical Saturday morning cartoon viewers. Its audience includes college students and scores of comic book fans, many of them used to the typical superhero cartoon and hungry for the slightly off-center humor. *Freakazoid* Like *The Tick* and Warner Bros' *Animaniacs*, *Freakazoid* takes what you'd expect from a cartoon and sends it off in a whole different direction—much to the delight of its fans.

Who could create a cartoon like this? Enter Paul Rugg, one of Freakazoid's creators and the only person Steven Spielberg (the show's executive producer) could imagine doing the character's voice. Paul also serves as one of the show's story editors and writers. He, along with fellow editor and writer John McCann, were unsure what it is about *Freakazoid* that has won them so many fans.

"When we're sitting there writing," Paul reveals, "we don't think it's appealing to anyone, other than I want to make John laugh and John wants to make me laugh. That's how we write the show."

John McCann agrees, adding with a laugh, "Whenever someone says, 'By the way, this is a kids' show,' we think, 'Oh, we didn't know that.' We're writing for each other."

Whatever they're doing, it's working. Despite only one season on WB, *Freakazoid* is developing quite a following in its Saturday morning slot. When I ask Paul where his slightly misguided character came from, he mentions two names most **FAN** readers will recognize.

"The idea actually came from Paul Dini and Bruce Timm, who produced *"Batman: The Animated Series,"* Paul explains. "Now they're working on the animated *Superman* series for WB [see **FAN** #10] basically Steven [Spielberg] called one day and mentioned that he wanted to come up with an edgy, animated, superhero show, so they came up with the *Freakazoid* concept. They handed it over to John, myself, and Tom Ruegger (senior producer), and, basically, starting from scratch, we wrote our first script in two weeks. We just threw in everything. And that became the moniker of the show—anything goes. If you want to break the fourth wall, fine."

John jokes, "We found that by breaking the fourth wall a lot, it saved us time on plotting out story."

In terms of the character, though, John explains more seriously, "The character of Freakazoid just grew as we went along. He's just sort of this well-intentioned but easily distracted guy who goes off on flights of fancy, but who can still come back and take care of the villain at the end."

"Originally," says Paul, "John wrote a very funny script called 'Dance of Doom.' And Tom Ruegger said, 'Ok, Paul, now get in there. And whatever John wrote, do it but scream a lot.' So I did, but I just thought that we were only having fun and that no one would ever hear this, but...." Paul trails off, remembering just how he ended up doing Freakazoid's voice.

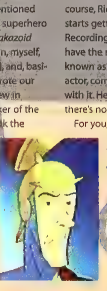
Though the process sounds like a lot of fun, it's not always the case. John explains that each episode takes quite some time to come to a television near you. "We'll write for a couple weeks, then they storyboard it, then we record all the actors, and then they send it overseas, where it's animated. Once it's back, we add more dialogue and work with the music director. The last thing we do is add the sound effects and the mix. In all, it takes five or six months."

With all of the effort going into *Freakazoid*, it's obvious that not just Paul and John are doing everything; there are many people who work to make the show come together, including some extremely well-known actors voicing the characters. As in, for instance, Kaha himself, Ricardo Montalban.

"He's just awesome when he gets in there," Paul says of Ricardo. "He'll actually read himself the line before his own to get the feel and the pacing. When we work with him, we always end up thinking, 'Oooh. Write more for Ricardo.'"

John is equally enthusiastic about the roster of talent they have on the show. He confesses, "When you get into the recording session and have people like Ed Asner there, or David Warner, or, of course, Ricardo Montalban, and you read through a script and it starts getting laughs, that's the best time. Recording is, if you've done it right, where you'll have the most fun. David Warner, who's known as a consummate Shakespearean actor, comes in and just has a great time with it. He plays with it a lot, and for us there's nothing better."

For you, the viewer, there may be nothing better as well. Be sure to check the WB Network on Saturday mornings at ten for one the coolest cartoons on the air ■



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psychotic REACTIONS

(SONGS FROM THE OVERSTREET GIFT SHOP)

HISSING PRIGS IN STATIC COUTURE
BRAINIAC
Touch and Go Records

OK, bear with me. Some time ago I was watching MTV and saw a short "news" feature about the band Filter. They said that they had the musical advantage because they were young and knew how to incorporate computers and technology into their music. Now don't get me wrong, I like the rawness of stripped down punk, the technological intricacies of bands like NIN and Ministry, and everything in-between, but let's face it, Filter sucks. Brainiac, on the other hand doesn't. Where a band like Filter goes one way, Brainiac goes the right way. They work the "technology" (mainly vintage synthesizers) to create their own sound, not rip off others ("This Little Piggy"). They play with ferocity. Tim Taylor screams and yells and uses the mic to its fullest, much like Jon Spencer (of the Blues Explosion). They also pull on the Shellac sound a little. This is good stuff.
Dream show: Shellac, Jon Spencer Blues Explosion, and Brainiac.

-Joseph P. Rybandt

YEAR OF MONDAYS
MIKE JOHNSON
Atlantic Records

What is it about J Mascis' band Dinosaur Jr. that produces bass players capable of putting out such fantastic albums? First there was Lou Barlow and his Sebadoh/Folk Implosion projects, now there's Mike Johnson and this solo album. The aptly titled **Year of Mondays** is a sullen walk through the dislocated psyche of Johnson. Both somber and yearning, Johnson leaves you feeling like...well, like every day last year was a Monday. Gloomy and sad, his baritone voice quakes through every song like a man desperately in need of a drink, even if he could muster a scream, you get the feeling it would just come out as a sigh. It's far better than anything Dinosaur Jr. has done in years (this is actually to his band-mate Mascis' credit since he plays drums on every track of the record). The album is dedicated to Charlie Rich and each song rings out why.

—Benn Ray

EVIL EMPIRE
RAGE AGAINST THE MACHINE
Epic

Say what you might about Rage Against the Machine's obvious influences, from Public Enemy to the Sex Pistols, but you still can't call this band derivative. You owe it to yourself to see what a truly determined political band can do when they have talent, and Rage has plenty of that, plus a hell of a lot of anger (hence their name). Not angst, mind you, but real anger. Singer Zack De La Rocha's lyrics and the way he delivers them hit you like a jackhammer to the brain, and Tom Morello does things with the guitar that defy imitation. And did I mention the pummeling rhythm section? This album is cohesive as any of the great Dylan albums of the 60s and maybe even as sharply aware of its own era. With such anger, it's a good thing Rage decided to make music and not pipe bombs.

—Christopher Woodward

TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP
STONE TEMPLE PILOTS
Atlantic Records

What is there to say about a band with no defining sound of their own? Why even say anything at all? Well, these elegant bachelors, as I'm sure you're aware, have heaped their music on an unsuspecting public by the bucketful. This heaping immediately sounds as if STP were trying to recreate the Beatles' **Let It Be**, but that sound probably owes more to an attempt to capitalize on the popularity/success of Beatles-sound-alike Oasis than a rediscovery of history. If you simply must have this disc, buy it use because that's exactly the way the songs sound.

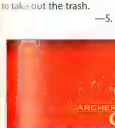
—Benn R

UNPLUGGED
KISS
Mercury Records

Last year MTV showed us all how to love

again by hooking up 70's super-studs cum all-super-duds Kiss to their *Unplugged* version. On previous shows, artists performed their best known material. The boys in Kiss took this one step farther, playing their more obscure numbers like it was 1977. Also, to add insult to the insulted, the current members dug up members they kicked out fifteen years ago, propped them up and shot 'em full of greasepaint. When the smoke finally cleared, Gene and Paul were plopping through Kiss nuggets with Ace and Peter (and the others) like they never said all those bad things about each other. Having put two long years of hard-head-banging duty in the Kiss Army, I was pulled to this disc like a Nam vet to flashbacks. Here I strolled through a time when life revolved around the basics, meeting girls and fighting things on fire. How these men of the ages bring a little of that back to those who understood. If you weren't one of the believers, this performance will mean nothing to you. If Kiss were your end all, this disc will provide hours of fun until your mother needs you to take out the trash.

—S. Leonard Hedeen



THE SPEED OF CATTLE
ARCHERS OF LOAF
Alias Records

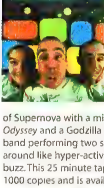
Easy way #43 to spot an unimportant band: the name is a 3 word phrase, ie letters to Cleo, Better Than Ezra, and, Archers of Loaf. This little gem, a collection of Archers of Loaf songs ranging from "Wrong" (July '92) to "Don't Believe the Good News" (Feb '95—the b-side to Harnessed in the Slums"), will no doubt make the top of every grunge rockers shopping list. The only reason I'm reviewing it is because **FAN**'s Benn Ray assigned it to me as punishment for letting some girl talk me into seeing them play live. What rates a band (who sounds suspiciously like the Afghan Whigs or Dinosaur Jr with one semi-hit single in their own complaints? Well, the fact that the inspired vs uninspired issue will no doubt have little bearing on fans of their past work and the fact that they do have one semi-hit single. Important? No. Relevant? No. Interesting? Only to Archers of Loaf fans.

—Steve Messick

EXPERIMENT ZERO
MAN OR ASTRO-MAN'
Touch and Go Records

Good God Almighty, these guys rock! From start to finish, this is one album that you play really loud while you're driving really fast (kids, make sure you get your parent's permission to use the car). First introduced to Man or Astro-Man? with **Destroy All Astro-Men**, I loved the sound and the fact that they covered the *MST 3K* Love Song (I know, I'm a huge geek). They've got this surf/punk/rock thing going, but unlike a lot of that other crap, these guys mix it with nerdy/cheesy samples from 50's B-Sci-Fi flicks. These guys are a little mic shy, but you get the full vocal experience on "9 Volt," and the trippy/noisy "Anoxia." You also get a couple of cool covers: The Bunnies' "Test Driver," and David Byrne's "Televison Man." Hopefully they'll stay at Touch & Go for a while; it's an excellent pairing (especially with Albini at the production controls).
Dream show: Man or Astro-Man and Supernova.

—Joseph P. Rybandt



LAST IN SPACE: A SHOW FOR KIDS? SUPERNOVA
Amphetamine Reptile Records

Those intergalactic punk rockers have released their own limited video, a TV-type show blending the sensibilities of Supernova with a mix of *2001: A Space Odyssey* and a Godzilla flick. It features the band performing two songs and running around like hyper-active kids on a sugar buzz. This 25 minute tape is limited to only 1000 copies and is available at select record shops and through the AmRep mail order dept. Get it while the gettin's good, these kids are gonna go big bang any day now.

—Benn Ray

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000 Good choice, nothing to be embarrassed about.
0000 You're definitely in the know
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SEXADELIC DANCE PARTY
VAMPIROS LESBOS
Mote Records
Super-sexy goth/wave retro-lounge/soundtrack muse
BR 0000 1/2

OFFBEAT: A RED HOT SOUND TRIP
VARIOUS ARTISTS
Wax Trax!/TVT Records
Beat ... a literary movement that hasn't found the test of time yet — is reevaluated for this AIDS benefit disc by artists like Skyclad, Amy Rigby, Soul Coughing, Meat Beat Manifesto, David Byrne, Tom Waits, Jeff Parkers, My Bloody Valentine, and Moby to name but a few. Quirky and inconsistent but some interesting 'experiments
BR 000

MINT 400
A Minute
Epitaph
With the infectious single "Drain" all over the radio and MTV, this Australian threesome could make their Silverchair hit sound the next big thing from down under ... CW 000

HATE YOU
DAREDEVIL'S
Epitaph
Brett Gurewitz, former y of Bad Religion, turns out two songs that sound a lot like Bad Religion
JPR000

OFFSPEED AND IN THERE
DRAIN
Trance Syndicate
Butthole Surfer King Coffey goes the mellow route with an interesting mix of rhythms and sounds. Free em up, smoke em if you got 'em
— JPR0000

'SONGS FOR TV STARS'/'CRUMMY and
'NO ARMS ARE GOOD FOR HOLDING'/'FILM MUSIC 2'?
THE GODWAYS
Caroline Records
This double 7" set features buzz ing guitars that overlay a strong rhythm, plus an overall good vie of noise BR 0000

MICHAEL GERALD'S PARTY MACHINE PRESENTS...
KILLDOZER & ALICE DONUT
Touch and Go Records
Three songs that put the crappy sound of the um plastic 70's in their place. Man, they really trash "Aquarius." JPR 00000

'UP ALL NITE'/'SMOKIN' TORE UP!'?
THE MARTINI BLIP.
Fatback Records
All the personality of a smoky pit part with boys, soft drinks and a great rockabilly house band. Power play Hubble and a couple of other oldies that I can't think of

COMIN' TO TAKE YOU AWAY
MENSCLUB
Bar None
Super sweet 70s esque power rock rediscovered only by the band's penchant of mentioning their name in their songs — BR 000

'KLIEN INTERNATIONAL BLUE'/'SLIM SLOW SLIDER'/'SHIP TO SHORE'/'MATCHES'/'MOO NLIGHT LUNGS'
SANDY DIRT
K Records
Repetitiously rhythmic, non harmonic, and rather whiney — BR 0

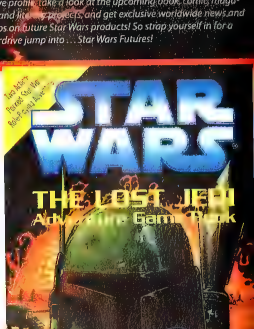
THE SONORA PINE
THE SONORA PINE
Quarterstick
More cow-Kentucky music which began way back when with the amazing Slint. Recorded by Rob Weston ... JPR 0000

TROT OUT THE ENCORES
THRONEBERRY
All as Records
This has not much the sound all over it which makes setting over the band in Dmu Wilson's and cigarette's one required for listening ... BR 000

THE SOUND GALLERY VOLUME 1
VARIOUS ARTISTES
Caroline Records
Early to mid 70s mood music from war doc masters definitely sets atmospheres. Dress retro and create your own 70s film, using this as the soundtrack ... BR 0000

ANDY MANGELS' STAR WARS FUTURES

"Those who are fans of the prologue "A Long Time Ago In A Galaxy ... Far, Far Away..." welcome to the future! Andy Mangels' Star Wars Futures, that is. Each month in **FAN**, *you'll be able to catch up with one of the major Star Wars licensees in an informative profile, take a look at the upcoming book, comic, magazine, and licensing projects, and get exclusive worldwide news and photos on future Star Wars products! So strap yourself in for a hyperdrive jump into . . . Star Wars Futures!*



FOREIGN SKIES

Although most **FAN** magazine readers are based in the United States, neither this magazine or the *Star Wars* license exists in a vacuum. *Star Wars* toys and books are available in dozens of countries. Most of the material is the same as what we see in the United States, although there are definitely some differences. This issue, we'll take a look at a few really cool *Star Wars* publishing projects you may not be aware of and tell you how to get them!

Boxtree

One of England's most popular trade publishers is Boxtree. Only Titan competes as heavily in the science fiction arena. Boxtree offers books you can't find in the U.S., and their *Star Wars* license began in 1993 with one of the coolest projects they've published, Two Adventure Game Books appeared, combining the "Choose Your Own Adventure" idea with role playing games. In the stories, you play the character Havet Storm, a teenage outcast and fugitive that learns he is an heir to the Jedi (his grandfather was one). Havet's powers are still limited, but he has a blaster, a lightsaber, and a K9 series droid at his side, so maybe he can survive.

In the first book, *Jedi Dawn*, Havet is trapped on the Imperial planet of Toprawa, where he finds himself hunted by the notorious Boba Fett. To make matters worse, he's also wanted by the beautiful Facet Anamor and the deadly and mysterious Diamond. The story ties in to the events of *Star Wars: A New Hope*, including information on how the plans to the Death Star were discovered.

The second book, *The Bounty Hunter*, continues closely after the events in *Jedi Dawn*. Havet is trying to escape Toprawa, but he keeps running afoul of Boba Fett. The bounty hunter soon has other things on his mind, however, like capturing Han Solo for Jabba the Hutt and Darth Vader, but he hasn't forgotten young Havet, and neither has Jabba.

While both Adventure Game Books are not completely canonical (especially given their multiple possible endings), there are certainly ties to the films and the events therein. Unfortunately, in the years since, both books have gone out of print. In 1995, though, Boxtree reprinted both books in one large volume entitled *The Lost Jedi*. That compilation features the cover art to *The Bounty Hunter* and is well worth tracking down.

As you'll see from the list below, Boxtree publishes many of the Dark Horse trade paperbacks as seen here in the states, with very few changes in format or look. Some of Boxtree's collections, such as the *Jabba the Hutt* TPB (which contains the first three specials), have not yet appeared in the U.S.

Boxtree also publishes many of the Ballantine reference books for the British market, again with few changes other than cosmetic. Their version of my book, *Star Wars: The Essential Guide To Characters*, had only a few ad pages different than the U.S. version. What it did have, though, was an aggressive publicity person who got me five interviews on British radio (compared to none in the US), and the leading men's magazine of England, *Loaded*, gave my book the "Book of the Month" status in March!

Perhaps the most interesting of Boxtree's TPB books is *Star Wars: The Scripts*, an oversized TPB which includes the final film scripts, exactly as seen in the films. These are not the "shooting scripts" as seen in the U.S., but the "continuity scripts" which detail the exact scenes as seen on the screen. Additionally, the bottom of each page features a time code, so that readers can follow the script directly along with the movie!

For those who want to obtain any Boxtree products, you may contact Littlehampton Book Services Ltd. at their credit card order number of 011-44-190-372-1596. You may also try Forbidden Planet Mail Order at 011-44-171-497-2150, or check with some of the British advertisers in the Overstreet Comic Book Price Guide. Happy hunting!

Star Wars Magazine

Titan is one of the best known genre publishers in Britain and the U.S., and it offers their newest launch which is of most interest to readers of this column. In April 1995, the first issue of *Star Wars Magazine* was published. Printed in the full color, oversized format of most Titan magazines, this 66-pager came with a free bookmark pasted onto the front cover (it's a very British thing to paste bookmarks or buttons on the fronts of magazines).

The organizers of the first issue included lots of new stories, plus a small amount of material that had been seen in the U.K. magazines *Star Wars Insider* and *Star Wars Galaxy*, as well as a reprint of the first half of the *Boba Fett: Bounty On Target* Special from Dark Horse. The new story was on Darth Vader, and it included interviews with Dave Prowse, James Earl Jones, the late Sebastian Shaw (under without the helmet), and Brock Peters (the radio Vader). There was an article on *Young Indiana Jones* (no yours truly), excellent review and news sections, a reader Q&A section, and a "Second Trooper" interview with one of the female Ewoks.

Star Wars Magazine will be bimonthly to begin with, but it will switch to monthly with issue #4 (September), beginning in issue #2 will be a section that updates and revises information to the *Essential Guide To Characters*. The section will be known as "The Essential Guide To Aliens" and will include information on the development and backstory of the filmed creatures, as well as new fictional histories. All-new entries from my *Guide To Characters* are expected to be featured in later issues; these entries are not currently scheduled to appear in the U.S.

Issue #2, due out in mid-May, will feature a behind the scenes report on the *X-Wing* radio show, a feature on ILM, updates on the new *Star Wars* films, and a free Droids bookmark! To get your copies of *Star Wars Magazine*, contact Titan Publishing Planet as above, or get a subscription through Titan by calling at 011-44 153 676-3631 or faxing at 011-44 153 676-0306.

Lucasfilm Magazine

Launching the British magazine by several months was France's *Lucasfilm Magazine*. This full-color 40-page slick magazine comes out quarterly, first appearing in the summer of 1995. The magazine is completely in French, but completists will want it for their collection, and even casual fans will enjoy the excellent photos, many of which I had not seen before. One of the new shots was the photo cover on issue #3 of Luke lightsaber-dueling Darth Vader that I'm relatively certain is not Mark Hamill (we see him from behind) and Dave Prowse!

Lucasfilm Magazine is closest in tone to the U.S.'s *Star Wars Insider*, and in fact, it features many articles that originally appeared there. Still, it's a very cool addition to any *Star Wars* collection. To get a subscription to Lucasfilm Magazine, you need only write to Lucasfilm Magazine, B.P. 82, 75961 Paris, Cedex 20, France.

Star Wars Chronicles

The absolute coolest *Star Wars* book by far is *Star Wars Chronicles*, a hardcover coffee table book from Japan's Take Shobo. The Japanese have always been known for their great attention to detail, especially when it comes to books about models and so forth, and the *Chronicles* book is no exception. Ten inches wide by almost fifteen inches high, the book weighs a whopping seven pounds (!) and clocks in at 320 pages, plus four multi-page foldouts. The highlights begin, though, before you even open the book. Inside a gorgeous embossed slipcase is a mini-catalog of Japanese *Star Wars* books and a packet containing nine exclusive *Star Wars* postcards.

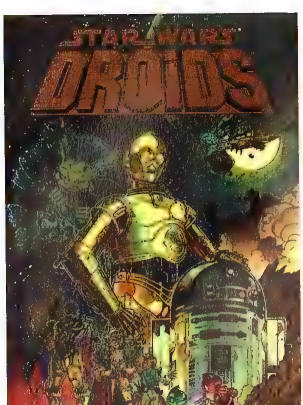
The book itself features wall-to-wall photos (averaging 7-9 per page), beginning with fold-out charts tracking character heights and ship-to-ship size comparisons. The sections are then broken down by movie, with special sections for the *Star Wars Holiday Special*, the Ewok movies, Star Tours, and the novels.

I can't rave about this book enough. The behind-the-scenes photos are incredible, with photos of the earliest models and special effects, tons of costume designs, and early costume shots. I saw four or five very early Ralph McQuarrie paintings I had never seen published in the US (though I'm now

using them in my upcoming *Star Wars: Art of Ralph McQuarrie* metal card set from Metallic Images), as well as a photo of Fixer's garage from the cut Biggs Darklighter sequence in *A New Hope*. The holomonster chess characters get three full pages of photos, while the cantina aliens get fourteen pages.

If Boba Fett is your fave, you get six pages of photos of his uniform from all angles, plus six pages on tauntauns, two pages on "Enslaved Leia" from *ROTJ*, one page on Vader without his helmet (including the skeletal x-ray of Vader during the Emperor's lightning attack), and too many pages to count on Star Destroyers, the Millennium Falcon, TIE fighters, and X-wings.

There are two drawbacks to the *Star Wars Chronicles*. First is that it's mainly in Japanese, although page titles are in English. But since this is a visual book, that won't matter much. The



other drawback is price and availability. This book is numbered, though I don't know the edition size; my copy was #8544. If you can find it in the U.S., it will run you about $300. Chronicle Books is going to be doing a US version this year or next, with text by Lucasfilm archivist Debbie Fine, but it is unclear whether this will be the exact same book or an abridged version. The best place to look now is Kinokuniya Book Store in New York. Their phone number is 212-765-7766, and their address is 10 West 49th Street, NY, NY 10020.

THE JEDI LIBRARY

X-Wing Rogue Squadron: Battleground Tatooine

Dark Horse's successful line of *X-Wing* books continues with their third mini-series, *Battleground Tatooine*. Novelist Michael Stackpole plotted the story, which is scripted by Jan Strand, and illustrated by John Nadeau and Jordi Ensign. The deserts of Tatooine are calm only for a brief while after the death of Jabba the Hutt, but rumors of a secret cache of stolen Imperial hardware and weapons bring out both the bad guys and the Rebels. Whoever finds the weaponry will have enough firepower to cause some major damage. Expect a visit to the infamous Mos Eisley cantina, as well as the first appearance of Huff Darklighter, father to the Death Star hero, Biggs Darklighter. *Battleground Tatooine* is four issues, beginning in June.

Classic Adventures

Besides the *Shadows of the Empire Sourcebook* we discussed last month, West End Games has a new book out with updated scenarios. *Classic Adventures* #3 features the popular *Tatooine Manhunt* that introduced Boba Fett lookalike Jodo Kast, as well as *Riders of the Maelstrom* and *Death In the Undercity*, all of which have been long out of print. Here, they're expanded and updated for the second edition.

Droids Limited Edition

When Dark Horse does a limited edition hardcover, they do it right. This month, they're offering *Droids: The Kalarba Adventures* as a 200-page hardcover book with a foil-stamped dust jacket. The adventures of the two droids are by writers Dan Thorsland and Ryder Windham, with art by Bill Hughes, Andy Mushynsky, and Ian Gibson. Killian Plunkett provides all-new cover artwork, and this special edition also features a tipped-in signature plate featuring the Ralph McQuarrie painting of C-3PO and R2-D2 signed by none other than Anthony Daniels, mister C 3PO himself! The hardcover is pricey at $99.95, but worth the cost if you like high end collectibles

Boba Fett Serial Ends

Topps' *Star Wars Galaxy Magazine* #8 will feature the final chapter of *Boba Fett: Twin Engines of Destruction*, written by me, with art by John Nadeau and Jordi Ensign. This fourth chapter features the final showdown between Boba Fett and the pretender bounty hunter, Jodo Kast. Will Kast's youth and energy triumph over Fett's age and experience? It's the clash of the Mandalorian armored titans in this issue's deadly battle. Other features of this special "Dark Side" issue will be an Emperor Palpatine cover by Cam Kennedy and an article on Kennedy and his Star Wars work. Kevin J. Anderson will provide an essay examining the Dark Side and its effects on the universe, and a fold-out poster will showcase the Dark Side's main instigators. Look for promo cards from *Star Wars Finest*, the Hildebrandt's *Shadows of the Empire* set, and a special card featuring Cam Kennedy's cover.

UPCOMING RELEASES

(BK=Berkley, DH= Dark Horse, FC=Fan Club, To= Topps, WEG=West End Games)

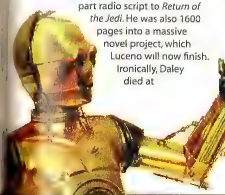
TITLE	Team	Company	Date
Shadows of the Empire #2	Wagner/Plunkett/PC Russell	DH	June 4
Droids: The Kalarba Adventures	limited edition HC	DH	June 4
Battle of the Bounty Hunters Pop-Up	Ryder Windham/Chris Moeller	DH	June 11
X-Wing: RS: Battleground Tatooine #3	Stackpole/Strnad/Nadeau/Ensign	DH	June 18
Splinter Of The Mind's Eye #4	Terry Austin/Chris Sprouse	Dar	June 25
Star Wars Insider Magazine #29	Dan Madsen (ed.)	Top	June 20
Shadows Of The Empire Sourcebook	Peter Schweighofer	WEG	June mid
Classic Adventures Vol. 3		WEG	June mid
Shadows of the Empire #3	Wagner/Plunkett/PC Russell	DH	July 9
X-Wing: RS: Battleground Tatooine #10	Stackpole/Strnad/Nadeau/Ensign	DH	July 16
Boba Fett serial #4 (SW Galaxy #8)	Andy Mangels/Nadeau/Ensign	Top's To	July 15
TOTJ: Golden Age of the Sith #0	Anderson/Chris Gossett/16 pp./99¢	DH	July 23
Tales of the Jedi: The Sith War	Trade Paperback	DH	July 23
Star Wars Galaxy Magazine	Bob Woods (ed.)	Topps	July 15
Young Jedi Knights #5: Darkest Knight	Kevin Anderson & Rebbecca Moesta	BK	July

THE NERF HERDERS PEN

Brian Daley,

Brian C. Daley, 48, passed away on February 10 1996 after a long illness. Daley will be long remembered by *Star Wars* fans for his enormous contributions to the mythos of the galaxy far, far away. He wrote the popular *Han Solo Trilogy*, as well as the two NPR radio dramas for *Star Wars* and *The Empire Strikes Back*, and the script for *Rebel Mission To Ord Mantell*, a *Star Wars* audio drama released in 1983 on record and tape by Disney/Buena Vista. Daley's first published book was *The Doomfarers of Coramonde*, in 1977. His career included numerous solo books, as well as over twenty books written with James Luceno as the pseudonymous "Jack McKinney."

At the time of his death, Daley had recently finished an article for *Star Wars Galaxy Magazine* #6 and a three-hour six-part radio script to *Return of the Jedi*. He was also 1600 pages into a massive novel project, which Luceno will now finish. Ironically, Daley died at home the same evening that the final vocal recordings for *Jedi* were completed. Those who knew Daley personally will remember him not only as a gifted writer, but also as a man who was vibrant, generous, and always entertaining.



RADIO SHOW

You've waited over a decade, and now that waiting is about to pay off. The NPR radio dramas of *Star Wars* and *The Empire Strikes Back* thrilled you on the air, and even more with HighBridge Company's stupendous tape and CD collections in 1993. Now Highbridge has teamed up with National Public Radio and Lucasfilm to finish the trilogy with the *Return of the Jedi* audio series!

Brian Daley completed the scripts for the six half-hour episodes prior to his death, adding sequences and dialogue much as he did in the original two radio plays. Producer Tom Voegeli and director John Madden, who had also produced and directed the original shows, signed on again, and the sound effects library of Ben Burtt and musical talents of John Williams were also employed.

Several of the cast members will be familiar voices to fans of the earlier productions, as you'll see in the list below (returning are marked with a *):

Anthony Daniels * — C-3PO
Perry King * — Han Solo
Brock Peters * — Darth Vader
Ann Sachs * — Princess Leia
John Lithgow * — Yoda
Bernard Berhens * — Ben Kenobi
Joshua Fardon — Luke Skywalker
Ed Asner — Jabba The Hutt
Ayre Gross — Lando Calrissian
Ed Begley Jr. — Boba Fett
David Dukes — Bib Fortuna
David Birney — Anakin Skywalker
Peter Michael Goetz — General Madine
Paul Hecht * — Emperor Palpatine

The *Return of the Jedi* audio series will first be aired on National Public Radio in October, as part of a fundraising special, with pledge spots will be recorded by many of the cast members. HighBridge Audio will release the set on audio tape and CDs in November, for bookstore and mail-order customers.

If you haven't listened to the radio shows, you're really missing out. Daley's scripts added tons of new scenes that weren't in the movies, and the audio mix and actors were great. *Star Wars* is 6 1/2 hours, while *The Empire Strikes Back* is 5 hours, and both area available on tape or CD. There is also a Complete Set of the two of them, only available on CD, which features some missing dialogue. The Complete Set will be going out of print shortly, to be replaced by the Complete Trilogy Set (featuring all three radio plays on 15 CDs) and a limited edition Collectors Edition Trilogy Set (featuring all three radio plays plus a bonus CD with interviews and other cool stuff). The Collectors Set will be limited to only 7,500 copies

NEXT MONTH

Hope you enjoyed this month's column and will be with us each and every month! Coming up next month will be a special preview of the Don Post 1996 line of collectors masks! Plus, you'll have chances to win some of their masks! All this and more exclusive news on the galaxy far, far away! See you in the future... *Star Wars Futures!*

Besides his various ***Star Wars*** *projects, Andy Mangels also reports on Hollywood for* ***FAN*** *magazine (see Hollywood Heroes), was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and is the writer of the upcoming* ***RE-MAN*** *online comic series for MicroSoft Network.*

Anthony Daniels (upper) and John Lithgow (lower) reprise their radio roles as C-3PO and Yoda

MANGA anime ANIME

The Return of Geist

by
Jason E. Topolosky

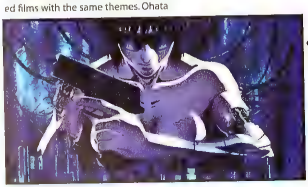
In the mid 1980's, the animation industry in Japan experienced a growth phase that was very similar to that of independent comic books in America. Many of the creative geniuses behind this art form were able to take their art and make a successful leap from television to home video. This eventually laid the groundwork for what was to become a huge creative outlet for Japanese animators. One of the first of these was Koichi Ohata, whose film *M. D. Geist* was among the early ground-breakers in what was to become a multi-million dollar industry.

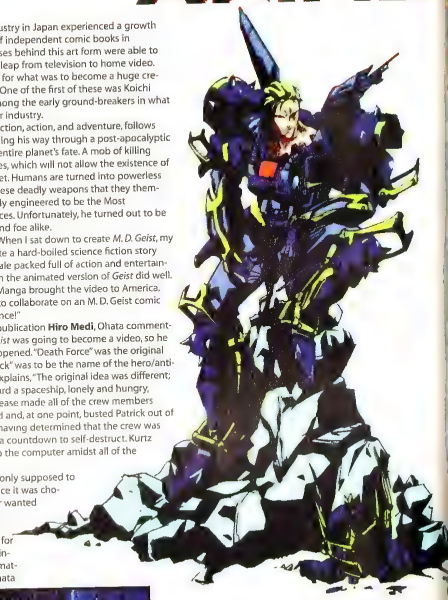
The film, a strong blend of science fiction, action, and adventure, follows the path of an ultimate warrior battling his way through a post-apocalyptic future war right into the crux of an entire planet's fate. A mob of killing machines known as the Death-Forces, which will not allow the existence of any living being, dominate the planet. Humans are turned into powerless beings only to be slaughtered by these deadly weapons that they themselves invented. Geist was genetically engineered to be the Most Dangerous soldier of the Death-Forces. Unfortunately, he turned out to be equally destructive to both friend and foe alike.

Acoding to creator Koichi Ohata, "When I sat down to create *M. D. Geist*, my goals were simple; I wanted to create a hard-boiled science fiction story with a non-robot hero; a futuristic tale packed full of action and entertainment. Of course, I was pleased when the animated version of *Geist* did well. I was especially excited when U. S. Manga brought the video to America. Later, when the opportunity came to collaborate on an M. D. Geist comic book, I naturally jumped at the chance!"

In an interview with the Japanese publication **Hiro Medi**, Ohata commented that he didn't think that *M. D. Geist* was going to become a video, so he was very excited when it finally happened. "Death Force" was the original working title of the story and "Patrick" was to be the name of the hero/anti-hero instead of M. D. Geist. Ohata explains, "The original idea was different; Patrick was locked up in jail on board a spaceship, lonely and hungry, thinking he was going to die. A disease made all of the crew members crazy and violent. Fighting erupted and, at one point, busted Patrick out of confinement. The main computer, having determined that the crew was unable to control the ship, started a countdown to self-destruct. Kurtz and Geist paired up to try and stop the computer amidst all of the insanity around them."

According to Ohata, the story was only supposed to take place in the spaceship, but once it was chosen for film adaption, the producer wanted to make the story larger and more action-packed. Ohata, who credits films like *Mad Max* and *Terminator* for his inspiration, says that it's not coincidence that he likes to create animated films with the same themes. Ohata





Ghost in The Shell

The cyber thriller *Blade Runner* asked the question: Do androids dream?

Ghost in The Shell gives you the answer

Director Mamoru Oshii and the same producers that brought you *Akira* take Japanese anime into a realm of sophistication never before seen. This dark, cerebral film blurs the boundries between the human and the machine. *Ghost* breaks with the tradional Japanime genre by relying on it's taut plot, extraordinary visuals,

believes that people who create animation, such as Shun Miyazaki, the creator of *Totoro*, should express themselves or their characters through their original creations. Ohata believes that *M.D. Geist* is one of those personal expressions for him.

"I like the armor that was used by Japanese soldiers during the Shogonate period," he explains. "The armored suit in Geist's world is designed to fit each individual person. The suit gives each individual the power of a small battalion. The theme of the story is "fighting instinct" which all human beings have inside. We have to control it to live in this society."

John O'Donnell, Managing Director of Central Park Media and the Publisher of CPM Comics, became so taken with the strength of Geist's character that he made Geist the mascot of his company by incorporating his image into the logo of the U. S. Manga Corps label. I'm sure you'll be equally impressed.

Art, Cels for Sale

If you want to see your anime on something other than your old beat up 12" inch TV screen, get yourself to New York. More specifically, the Bess Cutler Gallery, where the renowned works of Koichi Ohata, creator of such works as **Genocyber, Cybernetics Guardian, M.D. Geist: Death Force** and **Akai Hayate**, are on display throughout the month of April.

Also of interest, one of the above metioned Genocyber cels sold at auction for $700 00 from Animated Collectibles. This 13 1/2"x 16 1/2" cel featured a close up of the hero, and at that size is an impressive shot. For more information on the show or anime art for sale contact:

Animated Collectibles
250 West 57th Street Suite 325
New York, NY 10107
Tel. (212) 977-7456

Bess Cutler Gallery
179 West Broadway
New York, NY 10012
tel (212) 219-1577

— Jeff Dillon

This Month's Hot Picks

Spirit of Wonder: Miss China's Ring
This wonderfully intriguing period story based on the Japanese Manga **The Spirit of Wonder**, tells the tale of a young Asian girl making her place in the world. Although in her world, amazing things actually happen. Available in dubbed, subtitled, and laserdisc. Also look for the comics released by Studio Proteus and Dark Horse Comics

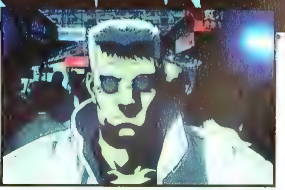
Armored Trooper Votoms #1
Armored Troopers Votom from CPM Comics, is based on the animated video series of the same name to be released by U. S Manga Corps later this year War has torn the Astragius galaxy apart for 100 years and countless lives and planets have been lost. Now, as the war nears its end, Armored Trooper pilot Chirico Cuvie prepares for the penultimate battle as he is drafted into the elite Red Shoulder Battalion. Votoms is an epic Japanese animated saga recognized as a major science fiction masterwork. The artwork is crisp and the action is non-stop.

Battle Royal... High School
Hyoudo Riki is just an ordinary guy in an extraordinary situation (aren't they all?). Life at BRHS is tough enough without being semi-possessed by an evil doppleganger of yourself from another world. According to one fanboy, "*Battle Royal High School* has the best rebuild your girlfriend from a steaming pile of demon guts scene' ever animated. I would not recommend that particular scene for the faint hearted, but I would recommend *BRHS* to the discerning anime fan. With lots of violence, nudity, and strong language, *BRHS* contains all of the elements for a strong anime seller. *BRHS* is available from AnimEigo in August 1996 in dubbed, subtitled, and laserdisc format.

and superb soundtrack, rather than the outlandish action and violence that that there's anything wrong with gratuitous sex and violence, mind you that you've grown to expect from most action thrillers. Seen in this country since it's opening in January, *Ghost* has meet with sold-out audiences and critical acclaim.

Here's what director James Cameron (*Aliens, Terminator 2*) had to say about *Ghost in the Shell*: "A stunning work of speculative fiction, the first truly adult animation film to reach a level of literacy and visual excellence. It's design, the poetry of its visuals, and the depth of its themes set it apart among science fiction films."

— Jeff Dillon



ALAN MOORE'S TWILIGHT

Some stories were apparently never meant to be told. But then again, never say never.

"It's not like it was even a story that I actually wrote eight years ago." Alan Moore laughs. "It's a story that I *didn't* write eight years ago."

With the anticipation of the upcoming **Kingdom Come** limited series, we thought you might be interested in a look at Alan Moore's unpublished Twilight, an untold tale conceived in the late 80's about the DC superheroes' last days. What might've been the hit follow-up to 1985's **Watchmen** has instead emerged unexpectedly at comic conventions and on the Internet as merely a myth; a long, lost story that fans hear about in passing.

"It's a virtual comic," Moore adds. "You can imagine what a great comic it would have been, and you won't have to suffer the disappointment when it turned out not to work or whatever (laughter)."

But for all intents and purposes, it most likely would have worked. Moore's detailed proposal (including marketing plans for t-shirts, posters and buttons with the inscription "Waiting for Twilight"), promises a story filled with tragedy, intrigue, and, in true Moore fashion, some interesting if not extreme characterizations of some of our favorite DC characters.

"There were a few raised eyebrows over some of the character portrayals," Moore remembers, "but I gather they were generally in favor of the idea at that time. Of course, I had my famous rile with DC that was ostensibly over the introduction of a writing system, but that was really a last straw in a number of things, including problems with **Watchmen** royalties. So I withdrew the offer of writing **Twilight**, and that was the last I heard of it. But again, I gather that they were pretty keen on it."

And DC had every right to be. In a nutshell, Moore's **Twilight** offered readers the question, "How would mankind react to a world governed by superheroes?"

In **Twilight**, John Constantine (arguably Moore's greatest creation) is visited by time-traveller Rip Hunter, who has been marooned in our not-too-distant future and told by the *Hellblazer's older self* to alert the present day Constantine of what lies ahead. Relating his story to Constantine, Hunter explains that he and a group of fellow DC time travelers have just escaped our distant future where conventional government has all but vanished, only to be replaced by various ruling houses of super humans. These ruling houses, consisting of mostly superheroes, were formed after the world's villians and aliens were killed or expelled in a previous conflict. The houses have met in a great battle that will just mean the last raid of the superhero, but possibly the world as well.

Moore was then going to have the present day Constantine and Hunter meet up with present day superhéroes in either the pages of **Twilight** or various monthly books, allowing these two "Prophets of Doom" to wander the DC Universe and look for those who can help stop the nightmarish future that awaits.

With Moore using Hunter and the present day Constantine's quest as a linking device, the actual story of **Twilight** is the dark tomorrow they are desperately trying to prevent. In this future, the House of Steel (which includes Superman, his wife Superwoman (Wonder Woman), and their two children: the sadistic Superboy and the "less delinquent" Supergirl) and the House of Thunder (consisting of Captain Marvel, his wife Mary Marvel, their daughter Mary Marvel, Jr., as well as Cap's trusted allies; Captain Marvel, Jr. and Tawky Tawny) are the mightiest of the ruling houses. Still, they rule this chaos-ridden future alongside the other lesser houses: the House of Titans (the remnants of the New Titans), the House of Mystery (DC's magic-based characters), the House of Justice (the remnants of the Justice League of America), the House of Secrets (Lex Luthor, the Joker, as well as other surviving villians) and the House of Tomorrow (Rip Hunter and the other time-based characters who are trapped in the world of Twilight).

In this future, the ruling houses' constant threat toward each other has kept an uneasy truce in the world. Yet, when it has been arranged that Superboy and Mary Marvel, Jr. marry in an effort to unite the Houses of Steel and Thunder into one united force, all hell breaks loose. This prearranged marriage quickly brings about grave concern amongst the other houses, since any attempt to smash the union of Steel and Thunder would end up in certain failure.

Others worried are those residents in the nearby Barrio. This slum is mostly occupied by the likes of Blackhawk, Plastic Man, The Doll Man and others, whose lives have taken an unfortunate turn, to say the least. Still others, such as the alien alliance of Thanagarians (Hawkmen), Martians, and the last of the Green Lantern Corps are also frightened of the aspect of a new and powerful dictatorship on the horizon. Based on the moon of Mars, the Alliance plans to usurp the existing ruling houses and conquer the Earth by transporting millions of troops via Adam Strange's Zeta Beam to strategic locations all over the world. However, this marriage and eventual union of forces would prevent the Alliance from following through with their plans of taking control of the planet.

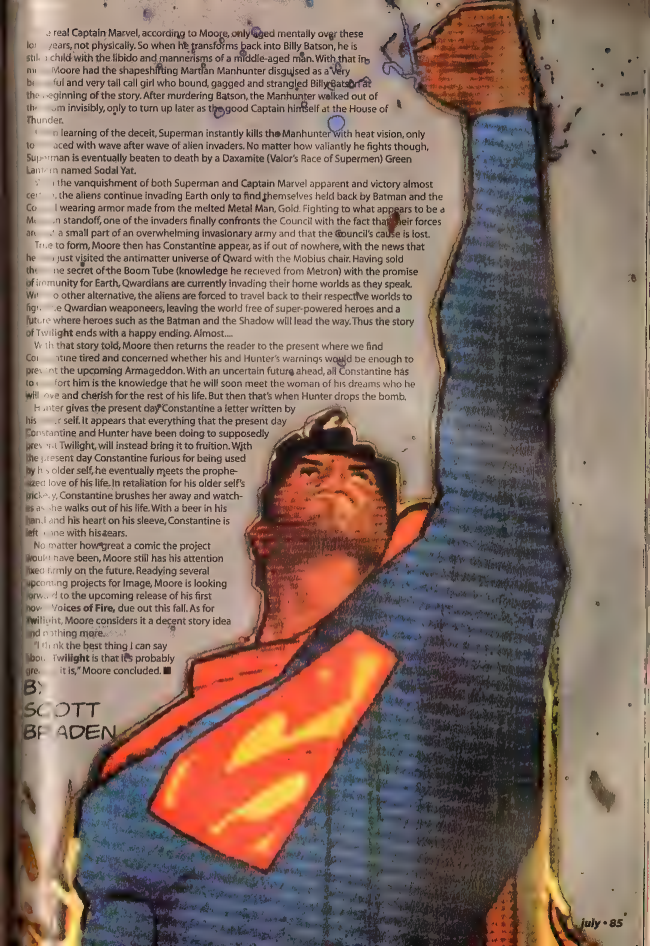
With both fear and paranoia continuing to mount on Earth, the older Constantine (not the younger version who is working with Rip Hunter in the present day to try and prevent Twilight) is continuing his manipulative ways. He is convincing the lesser houses to put away their differences and strike together on Superboy and Mary Marvel, Jr's wedding day against the Houses of Thunder and Steel. At the same time, he meets with Captain Marvel at the House of Thunder, informing him of the upcoming attack and asking that he not try to help the House of Steel during the onslaught. When Captain Marvel asks why, Constantine lights up a cigarette and informs the World's Mightiest Mortal that he already knows what the reasons are; Captain Marvel flinches at the lit cigarette and then, smiling, agrees to Constantine's request.

At the same time, Constantine has also managed to finally meet up with the "Elite Council" of the Shadow, the Batman, Tarzan, and Doc Savage, while at the same time, also making himself privy on their plans to rid the world of superpowered heroes.

Constantine also appears to be searching the Barrio for two other people, as well. The first is the Metal Man named Gold, who is currently in hiding due to others' preoccupation with melting him down into coins. The other is an old crippled man who just so happens to be a banished Metron of the New Gods. Finding both, he ends up getting the Mobius chair and valuable information from Metron, while eventually tricking and melting down Gold.

With the wedding day finally arriving, the attack goes on as scheduled. Losses are many, leaving Captain Marvel, Superman, and a few others left standing. They alone are left to face the oncoming Alien Alliance that finally plays its card and begins their invasion.

Yet, even with the advancing armies, Superman doesn't seem worried. He knows that both he and Captain Marvel can take on anything that the aliens throw at them. Except, Captain Marvel isn't Captain Marvel. He's the Martian Manhunter.



The real Captain Marvel, according to Moore, only aged mentally over these lo[illegible] years, not physically. So when he transforms back into Billy Batson, he is still a child with the libido and mannerisms of a middle-aged man. With that in mind, Moore had the shapeshifting Martian Manhunter disguised as a very beautiful and very tall call girl who bound, gagged and strangled Billy Batson at the beginning of the story. After murdering Batson, the Manhunter walked out of the room invisibly, only to turn up later as the good Captain himself at the House of Thunder.

Upon learning of the deceit, Superman instantly kills the Manhunter with heat vision, only to be faced with wave after wave of alien invaders. No matter how valiantly he fights though, Superman is eventually beaten to death by a Daxamite (Valor's Race of Supermen) Green Lantern named Sodal Yat.

With the vanquishment of both Superman and Captain Marvel apparent and victory almost certain, the aliens continue invading Earth only to find themselves held back by Batman and the Council wearing armor made from the melted Metal Man, Gold. Fighting to what appears to be a Mexican standoff, one of the invaders finally confronts the Council with the fact that their forces are only a small part of an overwhelming invasionary army and that the council's cause is lost.

True to form, Moore then has Constantine appear, as if out of nowhere, with the news that he has just visited the antimatter universe of Qward with the Moblius chair. Having sold the[illegible] secret of the Boom Tube (knowledge he recieved from Metron) with the promise of immunity for Earth, Qwardians are currently invading their home worlds as they speak. With no other alternative, the aliens are forced to travel back to their respective worlds to fight the Qwardian weaponeers, leaving the world tree of super-powered heroes and a future where heroes such as the Batman and the Shadow will lead the way. Thus the story of Twilight ends with a happy ending. Almost...

With that story told, Moore then returns the reader to the present where we find Constantine tired and concerned whether his and Hunter's warnings would be enough to prevent the upcoming Armageddon. With an uncertain future ahead, all Constantine has to comfort him is the knowledge that he will soon meet the woman of his dreams who he will love and cherish for the rest of his life. But then that's when Hunter drops the bomb.

Hunter gives the present day Constantine a letter written by his older self. It appears that everything that the present day Constantine and Hunter have been doing to supposedly prevent Twilight, will instead bring it to fruition. With the present day Constantine furious for being used by his older self, he eventually meets the prophesized love of his life. In retaliation for his older self's trickery, Constantine brushes her away and watches as she walks out of his life. With a beer in his hand and his heart on his sleeve, Constantine is left alone with his fears.

No matter how great a comic the project would have been, Moore still has his attention fixed firmly on the future. Readying several upcoming projects for Image, Moore is looking forward to the upcoming release of his first novel, **Voices of Fire,** due out this fall. As for Twilight, Moore considers it a decent story idea and nothing more.

"I think the best thing I can say about Twilight is that it's probably [illegible] it is," Moore concluded. ■

BY SCOTT BRADEN

toys

DISTURBANCES IN THE FORCE

News from Kenner regarding their Star Wars releases has been slowly trickling out in the weeks following Toy Fair, with very little of it actually on paper and substantiated. What we *can* tell you for sure, though, is that you should soon be seeing **Han as Stormtrooper** in your local stores on a card, just like the rest of the figures in the line. Yes, this is the same as the mail-away figure, which is sure to bring prices on that down to a reasonable level. There have been reports, however, of another mail-away figure, this time of a transparent **Ben Kenobi** from Return of the Jedi. Count on **FAN** to bring you the details on this offer as soon as they're known.

Last issue, **FAN** reported that Kenner plans to release around 80 figures by year's end, and rumors have been flying ever since about which ones. Unconfirmed reports list the following figures for Spring/Summer release: **Jedi Luke**, **Imperial Gunner**, **Storm Trooper in Tatooine Gear**, **Attack R2-D2** and **Attack C-3PO**, **Luke as Stormtrooper**, **Darth Vader with Removable Helmet**, **Rebel Trooper**, **Jawa 2-Pack**, and **Greedo**. Also, **Leia in Boushh Disguise** may be showing up, though sources at Kenner reported months back that there would be no other Leia figures. Let's hope they were wrong. And keep an eye out for those **Speeder Bikes**; they've been disappearing quickly from shelves all over!

ACTION FIGURES ARE NOT JUST FOR BOYS

It's been quite some time since there was an action figure line marketed for girls (think **She-Ra** or the 11" **Jem** figures). Bandai's Sailor Moon line, however, is currently sparking some serious collector interest, due in no small part, perhaps, to the inexhaustable thirst for Manga in this country. Based on the Americanized version of the original Japanese cartoon series, this all-girl line of figures isn't found next to the X-Men or Ultraforce lines, but in one of the doll aisles at the local store. Don't let that fool you, though, as these are detailed, well made figures in colorful packages.

There are five heroines to the line, including **Sailor Mars**, **Sailor Venus**, **Sailor Mercury**, **Sailor Jupiter**, and the group's leader, **Sailor Moon**. The short-packs appear to be **Sailor Venus** and **Sailor Mercury**, but that's not what's been causing so much collector interest. **Queen Beryl**, the one villain of the line, is not available in every case. In fact, the cases in which one **Beryl** *is* inserted are clearly marked as such on the outside of the case, making the figure that much harder to find on the shelf. It doesn't take much to figure out that she's going to be tremendously hard to find in the coming months, especially once the next wave of Sailor Moon figures hit stores sometime in June. Watch these pages for information on that as well as updates on this very interesting first assortment. And look to these pages in months to come for a comprehensive special report on female action figures through the years!

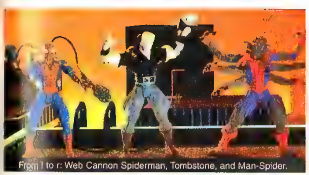
MARVEL BLAZES INTO ACTION AGAIN

Refusing to let momentum die down in its toys, Toy Biz has recently released a number of new figures in its various Marvel lines. On pegs near you should be the latest assortment in the Ghost Rider series, a series which has slowly been gaining interest among collectors as short pack figures become less and less available. This new assortment contains **Original Ghost Rider**, **Exploding Ghost Rider**, **Armour Johnny Blaze**, **Zarathos**, and **Outcast**, who looks to be

MARKET REPORT

by

James Bullock



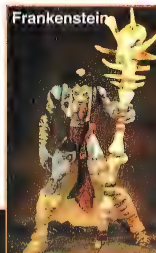
From l to r: Web Cannon Spiderman, Tombstone, and Man-Spider.

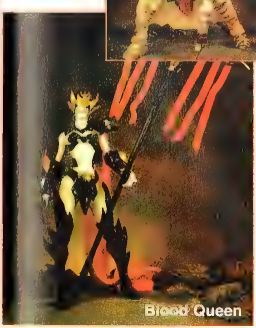
the tough one here.

The latest Spider Man assortment has also swung onto shelves, and includes **Octo-Spider Man**, **Carnage II**, **Web Cannon Spider Man**, **Man-Spider**, and **Tombstone**. Since the craze for the elusive Rhino, this line has been picking up interest, so don't let it slip by you at the store.

NAMECALLING AT MCFARLANE TOYS

FAN recently received news that McFarlane Toys has changed the names of some of its upcoming figures from the new Wetworks assortment. According to Beau Smith, Director of Promotions and Marketing (and **FAN** columnist), the company wants to give the new action figures more identity to keep them from being confused with repainted figures. As a result, **Dozer II** is now **Mendoza**, **Grail II** is now **Assassin I**, and **Dane II** is now **Delta Commander**. These figures are hitting the stores as you read this. So finish the magazine, rush out to the mall, and scour those pegs! This new assortment is sure to be as hot as the original Wetworks line, which was bought up quickly. For your assistance, we've enclosed a few shots to let you know what to look for out there.





RECENT TOYS (1994-TOMORROW)

BATMAN

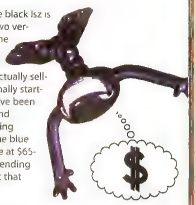
Batman the Animated Series toys have taken off in a big way with literally all discontinued figures going up in demand and price. The **Penguin** has reached up to $50 followed by the ladies, **Catwoman** at $25 and **Poison Ivy** at $22. **Two-Face**, **Joker**, **Riddler** and **Phantasm** are up to $18-$20. Most other villains are good bets, but some like **Bane**, **Clay Face** and the **Legends** villains are slow to climb. The fan following is just starting to catch this line so now even the previously run-of-the-mill figures are on the rise like **Combat Belt Batman** and the first **Robin**. The **Batmobile** is starting to become tough to find and now fetches a quick $35. The **Robin Dragster** is still the toughest toy around and will be a thorn in the side of every completist to take on this line. **Dark Knight** and **Batman Returns** stuff enjoyed another good month. The **Knock Out Joker** is up to $60 and all other figures are selling well at $10-$20. The **Batman Returns Penguin** is up to $35, **Robin** and the **Penguin Commandos** are up to $15 and **Catwoman** is down, due to a huge surge in supply, to $9. Overall, anything Batman is worth getting if the price is reasonable.

MARVEL

Toy Biz stuff is doing ok, with a few figures from the new lines starting to stand out. The elusive **Rhino** is now more available and down to $20. **FF** repaints are still enjoying some demand at $18 for **Invisible Woman** and $12 for **Human Torch**. The transparent **Invisible Woman** is getting a little tougher and now fetches $10.

MCFARLANE TOYS

Up again! The **Maxx** with the black Isz is officially the scarcer of the two versions demanding $20 with the white Isz version close behind at $15. **Cy-Gor** still fetches $25. **Malebolgia** is actually selling now and for a lot! He's finally starting to get the $40 people have been trying for. The **Malebolgia** and **Spawn** two-pack is also getting some demand at $35-$40. The blue **Spawn** is tough but available at $65-$80. Some people are still spending up to $150 for this figure but that should definitely level out.



STAR TREK

Picard as Seen in Tapestry has been driven to unknown heights by collectors and completists held hostage by Playmates' marketing strategy for this and at least two forthcoming figures. Its aftermarket value? Offers are anywhere from $40-$400 but no one who's holding is selling. **Redemption Data** and **Thomas Riker** have only been slightly marginalized by the frenzy for **Tapestry Picard**, with **Data** still retaining his $200-$225 price tag. **T. Riker** is still in the $100-$125 range, with many on sale for much higher but no takers due to decent availability. Canadian cards are selling for about $25 less than American.

STAR WARS

Red hot! **Leia** is already the toughest figure of the line with massive demand. Despite rumors of overseas availability, she is still commanding $25-$30 in the states from desperate completists who, until recently, had been waiting for the figure to begin showing up on racks again. **Obi-Wan** with the headshot on the card

back is $20 with the full body version close behind at $15. **Han**, **Luke**, **R2-D2**, **Darth Vader**, and **Chewy** are still readily available and may continue to ship occasionally throughout the year. **C-3PO** isn't bad at $8 each, with **Stormtroopers** fetching between $8 and $18, depending upon which rumors you believe about their availability. **Luke X-Wing** is $10, **Boba Fett** is $11 and **Lando** is surprisingly tough at $14-$25. Among third series, it's still a tough call. Although **Tie Pilots** and **Yodas** are currently in greater demand, all four figures appear to be around in the same quantity.

Prices are around $8-$12 each. With several new figures planned for the year and no end to the line in sight for a long, long time, your best bet is to get everything now so you don't kick yourself later...even the common stuff.

THE TICK

This entire line looks to be a great bet with relatively low production and a huge cult following. **Man-Eating Cow** and **Die Fledermaus** are red hot and ultra scarce with prices reaching $75 each! It's no wonder the show and toys are so popular! The second series of figures is looking good as well, with very limited numbers of this series having been made. The cliche followers are buying up **American Maids** hoping she'll follow in the foot steps of other female figures. But, alas, she's as common as the other figures of the assortment.

The Tick Second Series' Thrakkorzog.

SORT-OF-RECENT TOYS (1983 1993)

G.I. JOE

These figures are picking up quite a bit as well with first and second series figures MOC the hottest. Recent sales include **Scarlett** 2nd MOC C8+ ($125), **Baroness** Japanese card C9 ($130), **Major Bludd** MOC C9 ($65), **Destro** C9 ($60), **Dragonfly** MIB C8+ ($75) and **HISS** MIB C9 ($70).

TEENAGE MUTANT NINJA TURTLES

A **TMNT Scratch** finally showed up and sold immediately for $300 mint on a C8 card! WOW! **Hot Spot** is down to around $50 due to increased availability. All other figures are stagnant.

TRANSFORMERS

Transformers are still one of the most popular lines to collect. Sealed or loose complete items are the most demanded. Sales include **Megatron** MIB C8+ ($175), **Wheeljack** MIB C8+ ($60), **Mirage** MIB C8+ ($70), **Sunstreaker** MISB C9 ($75), **Dirge** MISB C9 $65, and MIB C8 ($50), **Blaster** MIB C9 ($55), **Soundwave** MIB C8 ($60), **Jetfire** MISB C9+ ($175) and MIB C7+ ($115), **Inferno** MISB C9+ ($50), and **Starscream** MISB C9 for an amazing $150!

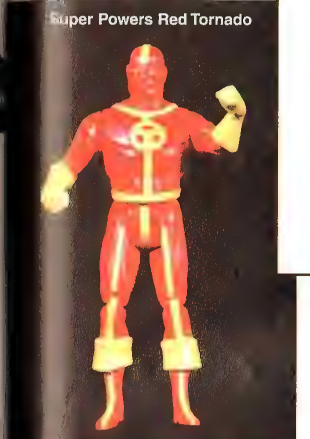
WWF

Hasbro WWF continues to drop including **Dusty Rhodes** to $200 and **1-2-3 Kid** to $35. The LJN's keep on going up, though, with the boxed tag teams and the last series figures being on top. **Hulk** in the red shirt is nowhere to be found while the white shirt version sells at $200, with the **Ultimate Warrior** climbing above him to $225.

SUPER POWERS/SECRET WARS

These loose figures have picked up significantly. Recent sales of loose, complete, NM figures include (do not

non-comics or secret shields), **Electro** (S40), **Iceman** ($38), **Hobgoblin** ($27), **Black Spidey** ($20), **Falcon** ($15), **Daredevil** ($10) and **Captain America** ($8). **Dr. Fate** ($24), **Tyr** ($26), **Red Tornado** ($25), **Plastic Man** ($45), **Green Lantern** ($14), **Batman** ($10), **Robin** ($8), **Superman** ($8), **Martian Manhunter** ($12), and **Penguin** ($9). Added Sales include, for SW, **Constructor** C8 ... **Iceman** C7 ($80), **Black Spidey** C9 ($60), **Hobgoblin** C9+ ($65), and **Daredevil** C10 ($25) ... SF, **Joker** C9 ($30), **Darkseid** C8+ ($20), **Stephenwolf** C8 ($50), **Plastic Man** C9+ ($100), **Orion** ... **Cyborg** Argentinean version C9+ ($125), **Aquaman** C9 ($26), **Superman** C9 ($30); **Wonder Woman** C8+ ($25) and **Batman** C9 ($40)!



NOT RECENT TOYS (BIG BANG-1978)

INDIANA JONES

Indiana Jones is picking up with some loose sales including **Marion** no monkey C9 ($40), **Indy** no accessories C9 ($25), **Indy** ... ($100), and **German Mechanic** MOC C8 ($25). The **12 inch Indy** reached a high $275 for a C9+ sealed MIB example.

MEGOS

... sales include **Speedy** (no bow or quiver) C9 ($175), **Wondergirl** C9 ($130), **Lizard** C10 ($60), **Iron Man** C9 ($55), **Thor** ... ($), **Wonder Woman** C9 ($75), **Green Arrow** C9 ($65), **Green Goblin** C9+ ($70). Packaged sales include **Thor** MOC C8 ($270), **Kid Flash** MOC bubble cut C7 ($375), **Riddler** MIB C8 ($200), **Isis** MOC ... ($125), **Joker** MIB C9 ($125), **Superman** MIB C9 ($125), **Joker Kresge** card C8+ ($250), **Penguin Kresge** card C9 ($260), **Conan** MIB C7 ($250) and **Magnetic Robin** MIB C7+ ($225). Comic Action Heroes have been declining a bit with sales including **Green Goblin** MOC C9 ($75), **Robin** MOC C9 ($40) and **Batman** MOC C9 ($45). Pocket Heroes, however, have been doing much better with the scarce **Aquaman**, **Green Goblin** and **Captain America** reaching $150 each MOC. Accessories for both of these lines are slow.

Toy Biz Green Lantern

SCI-FI MISC.

Sales include **Kenner Alien** MIB complete C8 in C8 box with poster ($500), **Alien** loose and complete C8 ($150), **Gold Cylon** MOC C9 ($100), **Black Hole Sentry Robot** MOC C9 ($35), loose C9 ($10), complete set of **12 inch Black Hole** MIB C9 ($225).

STAR TREK

Star Trek Megos are hot, particularly the 8 inch aliens. There seem to be several of the 3 3/4 inch aliens available at around $150 each MOC. The 3 3/4 inch crew sells cheap for $10 each MOC. The 8 inch aliens, however, are red hot loose or MOC. **The Romulan** is ultra-scarce and fetching $850 MOC and $450 loose. Loose sales include **Talos** C9 ($125), **Mugato** C9 ($90), and **Cheron** C9 ($60). MOC sales include **Acturion** C7 ($400), **Gorn** C8 ($150) and the **Keeper** C8 ($160).

STAR WARS

The hottest toys here are loose, complete figures, particularly Power of the Force figures. NM, loose complete figure sales include **Yak Face** ($135), **R2-D2 w/ pop-up sabre** ($75), **Imperial Gunner** ($70), **Amanaman** ($90), **Han in Carbonite** ($100), **Luke Stormtrooper** ($115), **Barada** ($40), **EV-9D9** ($65), **Lando in General Outfit** ($45), **Luke in Battle Poncho** ($40), **Anakin Skywalker** ($30), **Imperial Dignitary** ($30), and **A-Wing Pilot** ($45). Non POTF loose figure sales include **Blue Snaggletooth** ($110), **Cloud Car Pilot** ($20), **Yoda** ($20) and Original **Leia** ($35). These last three figures are tough loose due to the difficulty to find them complete. The **Leia** gun was easily lost thus making any complete **Leia** a bit more costly. Loose figures without accessories sell consistently well at $5-$7. Carded figure sales were also steady this month and included a **20 back Greedo** C7 ($55), **12 back Leia** C9 ($215), **12 back Luke** C9 ($230), **ESB Luke X-Wing** C8+ unpunched ($75), **ESB Boba Fett** C8+ ($90), **R2-D2 w/ pop-up sabre** C6 ($80), **ROTJ Han Solo** C9 unpunched ($125), **ESB 21 back Leia** original C9 ($300), ESB Leia Bespin C10 ($90), **POTF Imperial Gunner** C9 ($115), **Tri-Logo Amanaman** C8+ ($125), **Tri-Logo Han in**

TOP 10 NEW FIGURES

This is in order of demand, not value. So please, no wagering.

10. LANDO CALRISSIAN ($15-$20)
***Star Wars* '95 POTF2**
For such a second-tier character, this figure is turning out to be quite tough.

9. THOMAS RIKER ($100-$125 US card)
***STTNG* 7th Season Assortment**
Still on many want lists, but being pushed out by figures in greater demand.

8. CY-GOR ($20-$25)
Spawn 1996 Assortment
The toughest regular issue figure of the line. Pretty cool-lookin', too.

7. MAXX with black Isz's ($20-$25)
Spawn 1996 Assortment
This figure Isz really in demand. (Sorry.)

6. BEN KENOBI ($12-$18)
***Star Wars* '95 POTF2**
Both versions are tough and growing in demand big time!

5. DATA as seen in Redemption ($200-$225 US card)
***STTNG* 7th Season Assortment**
Still hot, but getting pushed around by **Tapestry Picard.** Move over **Data,** here comes something !

4. PRINCESS LEIA ($25-$30)
***Star Wars* '95 POTF2**
She's on everyone's want list and she's getting more expensive!

2. and **3.**
MAN-EATING COW
and
DIE FLEDERMAUS ($75 each)
The Tick
These are still only showing up in every fourth case and, thanks to generally low production, fourth cases aren't opened very often. RED HOT!

1. PICARD as seen in Tapestry (1 arm & 1 leg)
STTNG
Well, you know the story: 100,000 collectors + 1701 figures = chaos!!!

Carbonite C8 ($140), **POTF Anakin** C8 ($425), **Tri-Logo Yak Face** C8+ ($225) and **EV-9D9** C9+ ($110). Loose complete accessory sales include **Snowspeeder** C9 ($40), **Cloud Car** C9 ($27), **Imperial Shuttle** C9 ($70), **Rancor** ($20), **Micro Hoth World** ($40), **Micro Bespin World** ($40), **Tauntaun** C9 ($15) and Slave-1 C9 ($30). Loose playsets are difficult sells unless complete and priced well. Other sales include **A-Wing** MIB C8+ no insert ($500), **Tatooine Skiff** loose C9 ($250), **Imperial Shuttle** MIB C8+ ($220), **Millenium Falcon ESB** MIB C9 no insert ($135), **Cloud City** MIB C8+ ($240), **IG-88** MIB C7 ($425), **Han Solo** 12 inch loose complete C9+ ($165), **Leia** 12 inch loose no comb C8+ ($45), **Stormtrooper** 12 inch with gun C9 ($70) and 12 inch **Boba Fett** C10 complete ($150). ■

STAR WARS
THE EMPIRE STRIKES BACK
CLOUD CITY PLAYSET
Includes Han Solo in his Bespin "Outfit, Lobot, Dengar, and Ugnaught Action Figures.
Kenner

Here we are again with yet another new feature in FAN. Each month in GEEK'S CORNER, I'll take a look at various pop-culture and comic-related collectibles out there that some of us might have forgotten about that I've been able to dig up at flea markets, yard sales, antique shops, auctions and basically lifting from friends' houses, when they weren't looking.

THE SUPER POWERS METAL LUNCH BOX
1983
Aladdin Industries Inc.
With retro 70s and 80s collectibles becoming hot with younger collectors trying to recapture their misspent youth, this box was a primo find, even without the thermos. Despite snide comments from my co-workers and odd looks from my neighbors, I carry my lunch in it.

If you win the

FAN

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In stores soon, you'll be seeing the new Cyberforce™ action figures and trading cards, but you can win them here first! For years, Mattel has produced the best toys you can find, and now they're giving away some of their newest,coolest stuff! (no purchase necessary)

One Grand Prize:
–Mattel Ballistic™ Numbered Collector Statue, with a number below 100
–The Ballistic™ comic book miniseries (issues 1-3) signed by the artist, Mike Turner
–A press sheet from Intrepid's Cyberforce™ Trading Cards signed by Marc Silvestri

Ten First Prizes:
–The Ballistic™ comic book miniseries signed by Mike Turner
–Press sheet from Intrepid's Cyberforce™ Trading Card Series

Ten Second Prizes:
–A Cyberforce™ Action Figure pack from Mattel

Just fill out the form and mail it in for your chance to GO BALLISTIC!

Mail entires to Gemstone Publishing, Inc., Cyberforce Contest, 1966 Greenspring Drive, Suite 405. Timonium, MD, 21093.

NAME

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NO PURCHASE NECESSARY. All entries become the property of Gemstone Publishing, Inc and cannot be returned. **Entries must be received by August 1, 1996, which is the closing date of the drawing.** Winners will be selected by a random drawing to be held no later than August 15, 1996. Winners will be notified by phone or mail by August 31, 1996. Odds of winning are determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families or agents of Mattel Inc, Top Cow Productions, Intrepid,Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: Grand prize: $300; First prize: $75 each, Second Prize: $10 each. All local, state, and federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded in the name of the contest winner. Gemstone Publishing, Inc. reserves the right to substitue prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner or one designee and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes unless prohibited by law. This contest is void where prohibited, regulated, or restricted by law. For the names of prize winners or prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. Intrepid's All Original Art Cyberforce Trading Cards will be available in May/June 1996 where all good cards are sold. Mattel toys, furthermore, are available now where all good toys are sold.

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MAD DOG

A CROSS SHORT STORY BY ANDREW VACHSS

"How come you want to give him up? He turn on you or something?"

I shifted my weight in the battered vinyl office chair, scratching the big Doberman behind his ears the way he liked. The fat man sat facing me across an old wooden desk under a painted metal sign: SENTURION GUARD DOGS — *Sales and Rentals*. He held a pencil in one hand, a clipboard in front of him. The sleeves of his graying T-shirt were rolled up to expose a hula dancer on his right bicep. When the doll had been muscle, the dancer would shake her butt when he flexed.

I snapped a match into flame with my thumbnail, lit my cigarette. The Doberman's ears were flat, corded neck muscle gentle against the chake collar.

"Let's get a lot of crap," I told the fat man. "Dobermans don't turn on you. They got a bad rep for it, but they don't deserve it. See, what happens, a guy hears all the stories, okay? He gets a Dobie as a puppy, he figures he's going to make sure the dog never turns on him when he grows up. So he beats the hell out of the dog every day. Takes control. Dominates. It's easy to make a puppy afraid of you. Makes some people feel tough, you understand? But Dobermans, one way they're different from other dogs, they got good memories. Real good. So, one day, the guy goes to beat up his dog and the dog says 'un huh, not today, pal.' And the dog nails him. Like he deserves. Then this guy, this guy who beat his own puppy, he says, 'The son of a bitch turned on me.' You understand what I'm telling you?"

The fat man's eyes flicked a challenge at me. I stopped it when I tossed it back. His voice was soft, shy-cored. "If he didn't turn on you, how come you're giving him up?"

My expression didn't change. "He's brain-damaged. I had to leave him at a kennel when I went down. He got hold of some virus from the other dogs. Almost died."

"He looks okay to me."

"Oh, yeah, he's in great physical shape. But his mind's not right. He'll be just sitting around and all of a sudden he'll go off. He's not safe. You couldn't put him in a home or anything."

"You sure? I mean, he looks so good and all. He should be worth ... ?"

I gave the Doberman's chain an imperceptible tug. His ears shot up. A blood-chilling snarl slipped between his flashing teeth. "Stop it!" I yelled at him, tugging again. He lunged at the fat man. I jerked the chain hard. The dog's ears went flat again like nothing had happened.

"What d'ya do?" the fat man asked, rubbing his hands together.

"Nothing. You don't have to do anything. He's just nuts. It's not his fault."

"Yeah. Yeah, maybe I could use him for a warehouse job. Or something. But I can't pay much. I mean he's not trained or nothing."

"You got a mobile cage?"

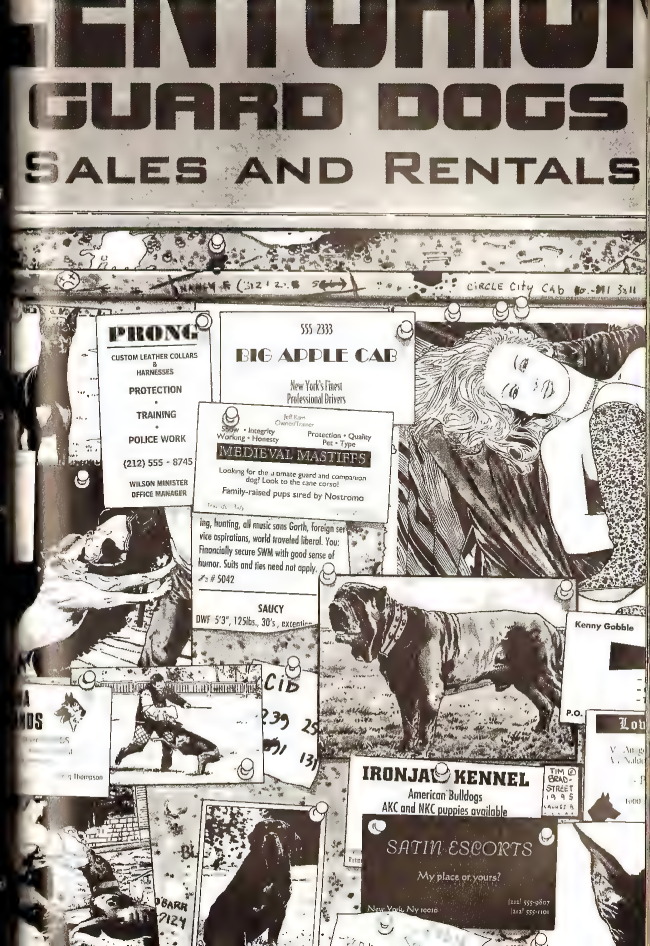
"Back of the station wagon."

I walked the Doberman around the back of the joint to the cage. The fat man opened the door. I jerked the chain and the Doberman jumped inside, quiet as oil in water. The fat man slammed the cage shut. The Doberman looked at me. I reached my hand inside the cage, rubbed the side of his head. Turned my back on him.

The fat man handed me the money. "What's his name?" he asked, pencil poised.

"Devil," I told him.

The concrete processing plant stood alone in the middle of a prairie on a six-acre lot in Brooklyn. Surrounded by a six-foot chain-link fence topped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CIRCLE CITY CAB

with loops of razor wire. Nothing nearby but abandoned factories. No streetlights. The front gate was wide enough for the sand and gravel trucks to make their daily deliveries. The two sides of the gate were held together by a heavy padlocked chain. A white metal sign was posted on the front. Big red letters. PATROLLED BY ATTACK DOGS. It was 5:50 a.m. early in June. I watched the dogs through the binoculars. A pair of Shepherds, their coats thick and matted with the concrete dust. A barrel-bodied Rottweiler. And a sleek Doberman.

Okay.

"It's gotta be an accident. This guy, he's not reasonable. We got no problems with the other partners. They understand the way things are. The way they gotta be. This guy, he's a hardnose. He gets shot or something, maybe the other partners get the message, maybe they spook and run to the federales. You know how it works."

"I know."

"You pull this one off, there's a place for you with us. I told you this before."

I kept my face neutral. The way they taught me. In the place where I was raised. The man in the white silk shirt watched me, waiting. I waited too. Another thing they taught me. He shrugged his shoulders. "Half now, half when it's done?" He asked.

"Yeah." I held my hand out for the cash.

Two days later, I pulled the rented car up to the gate. The sun was just making its move, dawn coming fast. I slipped the leather gloves on my hands. They were lined with a fine chain mesh. I knelt, pointed the Polaroid camera at the plant. Waited.

I heard his car coming. Didn't look up. A squeal of rubber as his white Caddie pulled across the front of my car, blocking any escape. He also got out, wielding the tire iron.

"What the hell you think you're doing?"

I tried to hide the camera under my jacket, pivot back toward my car. He cut me off, his face now twisted into frightened hate, white foam on his lips.

"You son of a bitch! You're not taking what's mine. I worked for this. You tell those bastards I'm never paying!"

"Hey! I don't know what you're talking about. I just wanted to take a picture of the dogs."

He was past talking. Charged at me, whipping the tire iron at my head. I dropped the camera, caught the first shot with my left hand, spun to free him, my back to the gate. The dogs went mad. The switchblade popped open in my hand. I dropped into a crouch, working my way to him, one eye on a target to take his next blow with the tire iron.

He was a big man, block-shouldered. He'd seen knives before. He backed away from me, downhill to the gate. Raised his right hand, slapped a palm with the tire iron, and rammed his shoulder against the gate, forcing a narrow slot open. "Go now!" He screamed. And the Doberman flowed through the opening past him in one bound, heading for me.

"Devil!" I yelled. "Hit! Hit him, boy!"

The Doberman whirled and turned on the big man like a tornado swooping up a hundred-pound dog, with his teeth deep into the man's upper thigh. The man's scream hit a post-human octave as he swung the tire iron to smash down on the dog's head. I hooked him hard in the belly and he went to his knees. The Doberman ripped at his throat. A shower of red-and-white flew into the air.

It was over fast. "Devil! Out!" I shouted. The big dog backed away, his muzzle bathed in blood. I opened the back door of my car, gave the dog the signal and he jumped inside. I slammed my shoulder against the gate, shoving the man's body inside, face first. The other dogs tore at the body. I left it where it was.

It's all in the way you raise them.

This and other **CROSS** *short stories can be found in Andrew Vachss'* Born Bad, *available in bookstores everywhere or directly from the publisher by phoning 1-800-750-0305 and look for* **CROSS**, *in his own comic-book series, published by Dark Horse Comics, now available in comic-book specialty stores.*

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COMING SOON...

OVERSTREET'S FAN

14

With Alex Ross' Man of Steel on the cover, what else could you real fans want? How about an interview with Alex that will take you to *Kingdom Come* & beyond, as well as the real story behind the Justice League's resurgence from the creators themselves. All this & more in our August issue!

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Three, count 'em, three covers in one!! Homage Comics is here & creator-owned comics will never be the same again! FAN's got you covered with our in-depth interviews with the creators behind this next generation in comic companies! All this & Batman too!! So what are you waiting for?!! Order many & order now!

YOU WANNA PLAY GAMES?

by Steve Fritz

ATLAS' BURGER BOXES

To encourage retailers to order **On The Edge**, Atlas Games has put together a new packaging format called the **Burger Box**. A "burger" is a recent immigrant to the island of Al Amarja (where **On The Edge** and its parent RPG **Over The Edge** take place). As one might suspect, the **Burger Box** is an introductory package to aid new retailers in their merchandizing efforts. The Box contains six standard starter decks, a dozen packs each of the standard boosters and the three expansion sets (**Cut-Ups**, **Shadows** and **Arcana**). **The Box** should start shipping by the time you read this.

OVERPOWERING HILLSHIRE FARMS

Kids who buy Hillshire Farm's Lunchables will get a special bonus with their food. In each pack will be two **Marvel OverPower** cards, many of which will not be in your standard **OP** sets. According to **OverPower** Leader Steve Domzalski, Fleer did ten new cards that revolve around the Spider-Man family. This includes new special cards for Spider-Man himself (whoever he is), the Scarlet Spider, Black Widow and the rest of the already existing characters, as well as a new Any Hero Special and the introduction of the Doppelganger as a character card. There'll also be ten particularly useful cards from the rest of the standard **OverPower** set, making the entire Hillshire set 20 cards in total.

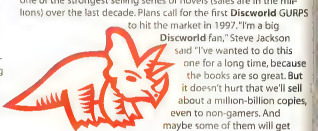
SJG GETS BUSY THIS SUMMER

Steve Jackson Games is hard at work at not one, but three new games for this summer.

The first, **Dino Hunt**, involves players going through time in order to bag dinosaurs for fun and profit. It includes over 100 different tall-boy sized cards, each featuring a different dinosaur. Gamers must pick a dino from their hand, then see if they can bag it with a roll of dice. "Our hard-core fans would call this a 'beer-and-pretzels' game, but that's not a bad thing," says Steve Jackson himself. "A lot of our fans have kids of their own these days, and this game is one that parents and kids can play together. I'm very excited about this game—it has huge potential." The basic package includes 124 cards, rule book and little dinosaur figurines which are essential to the game. The package is designed to be played straight out of the box and has an SRP of $29.95. Additional cards are available through booster packs. In order to give collectibility to the booster cards, they will be sold bordered and dated. The boosters will be printed to demand and no more. **Dino Hunt** is set to ship this June.

The second game, **Knightmare**, has been available in Europe for the last decade under the title **Tempete sur l'Echequier** or **Storm on the Chess Board**. The cards alter the rules of the game of Chess, allowing for such things as letting a Knight move like a Bishop for one turn, or turning a castle move into a permanent blockade. **Knightmare** is sold in 80-card complete decks. You also need a chess board and pieces in order to play. The decks will hit the market this July.

Finally, SJG has added Terry Pratchett and John M. Ford's successful **Discworld** SF series to its line of GURPS RPG's. **Discworld**, currently on the 18th book, has been one of the strongest selling series of novels (sales are in the millions) over the last decade. Plans call for the first **Discworld** GURPS to hit the market in 1997. "I'm a big **Discworld** fan," Steve Jackson said. "I've wanted to do this one for a long time, because the books are so great. But it doesn't hurt that we'll sell about a million-billion copies, even to non-gamers. And maybe some of them will get into gaming because of it."



ADULTS ONLY

Slag-Blah Entertainment has announced the release of the first adult-only trading card game, **XXXenophile** (based on Phil Foglio's popular comic series of the same name). Sold in two formats, 60-card starter decks with a limited-edition comic rulebook and 15-card expansion (heh-heh, *expansion*, heh-heh) packs, the game contains 270 cards by sixty different artists from the trading card and comic industries. Premiering in June at the Chicago Comicon, the game will be available in stores in July. Look for this one to sell like hotcakes (heh-heh, *cakes*, heh-heh).

DEMO SERVICE AND NEWSLETTER

Stone Ring Games announced it's stepping up its store demo pro-

gram for its **Quest for the Grail** collectible card game. The company reports it has had tremendous success with its first run of demos, which went from January through March. The second wave of demos will run in May and June and primarily focus on stores that don't stock the product. The goal is to intro the product to at least 300 stores. Stone Ring also announced it will soon have a newsletter for its **Quest for the Grail** CCG, entitled **The Glain**. According to Stone Ring publisher David Nalle, the newsletter will be "a modest effort devoted to strategy hints, back ground articles, news and deck building ideas. It will be available primarily through subscription and we don't intend to turn it into another high-profile industry magazine." Stone Ring will send three issues of the **Glain** to anyone who sends them three box tops from their **Quest** starter decks. The address is 1416 E. 37th St./Austin TX 78722

Sir Blyant of Gales
Warrior Knight
+2 Prowess against any Quest belonging to a player who has North or South Wales in play
This card is not Unique

TOPPS BASEBALL COMPANION

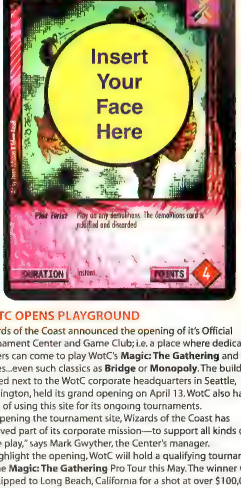
Companion Games has teamed up with the Topps Company to give their base-line baseball cards an added kick. Companion has designed a card game that goes on the backs of Topps Bazooka brand of baseball cards. The game features longtime **Bazooka** comic strip character Bazooka Joe and his buddies in a sandlot game, and the cards give you all the moves you can do with them.

The good news is it's an inexpensive game. The average pack of **Bazooka** cards goes for 50¢ a pack (five cards per). Considering you can't touch a pack of baseball cards for under $1.29 a pack these days, that's a bargain. Obviously, this isn't a CCG, but a straight baseball card product. Still, it gives you something to do with your baseball cards besides put them in your bicycle spokes. Oh yeah, the packs even come with bubble gum, something that hasn't been done in years.

YOUR OWN WILDSTORMS CARD

Wildstorm Productions announced anyone interested can have their own face on one of their WildStorm CCG cards. In the just published **WildStorm Players Guide** will be a coupon for gamers to fill out including desired stats, a photo, and $19.95). In about 6-8 weeks, they will get a **WildStorms** CCG card back including a code name, quote and secret identity.

There is no word as to whether the card is tournament legal Also, in July, the **WildStorms** expansion set the **Image Universe** will be available. It boasts 200 cards featuring characters from every corner of the Image Universe (hence the title).



WOTC OPENS PLAYGROUND

Wizards of the Coast announced the opening of it's Official Tournament Center and Game Club; i.e. a place where dedicated gamers can come to play WotC's **Magic: The Gathering** and other games...even such classics as **Bridge** or **Monopoly**. The building, located next to the WotC corporate headquarters in Seattle, Washington, held its grand opening on April 13. WotC also has plans of using this site for its ongoing tournaments.

"By opening the tournament site, Wizards of the Coast has achieved part of its corporate mission—to support all kinds of game play," says Mark Gwyther, the Center's manager.

To highlight the opening, WotC will hold a qualifying tournament for the **Magic: The Gathering** Pro Tour this May. The winner will be shipped to Long Beach, California for a shot at over $100,000 in cash. WotC also announced the Center will be open to retailers to sponsor gaming events and tournaments, including selling **Magic** products on-site. ■

Summer Cards: Movies, Marvel & Kingdom Come

by Max Gottfried
your friendly neighborhood Card Shark

SHARE A BURGER WITH AN ALIEN INVADER

This summer's blockbuster movie is sure to be *Independence Day*, from 20th Century Fox, and the Topps Company has an aisle seat for all the *ID 4* action. Arriving on earth in early July are **Independence Day WideVision** trading cards. Heads up for the 72 widescreen image cards which bring you all the alien action. Say, isn't that Bill Clinton's house that's getting dusted? Gee, I hope the cat made it out okay. You can find out as six cards per pack cost an even sawbuck, with 6 holofoil chase cards as an added bonus. This is one outer space invasion invitation you won't want to miss.

Speaking of outer-space, **Star Wars Galaxy Magazine** #8 is a special "Dark Side" issue. Of note to card sharks everywhere is the **Shadows of the Empire** promo card

bagged with deluxe editions. The colors, the lighting, and the designs are as sharp as ever, and Greg & Tim Hildebrandt's art has never looked so good.

BREAK OUT THE SPF-50 FOR CYBERFORCE

Those folks 'down under' are at it again. Intrepid, Australia's leading producer of trading cards, offers **CyberForce Summer** Trading Cards. If you haven't seen one already, go back and check out the one in the polybag with this issue. Marc Silvestri's hottest characters are blazing throughout 90 crispy cards, all of it original art broken down into a variety of subsets. They include:

Swelter—a nine card swimsuit edition depicting the scantily clad CyberForce women

Heat—features the men of CyberForce on nine cards.

Scorcher—18 cards of blue-blazing action, as the CyberForce members are interrupted from R&R.

Hot Spots—a 12 card adventure where exotic locales like Hawaii, the Sahara and Australia become battle-grounds of danger.

Hot Shots—15 guest artists stepping in for a shot at their favorite CyberForce character. Simon Bisley, Chance Wolf, Cam Kennedy and a dozen more turn up the heat.

Heated Confrontations—this is what happens when bad guy meets good guy on 9 cards.

Firepower—17 cards of the men and women of CyberForce primed and ready in full battle costume.

Turn the **FAN** (!) on high for an assortment of bonus cards. **Red Hot** are 6 cards printed with foil highlights. **Creator Series** has CyberForce creator Marc Silvestri illustrating a foil-enhanced 9 card puzzle. And, finally, **Overheat**, again illustrated by Silvestri, presents three Cyberbabes suiting up and suiting off on acetate/ foil. Is it hot in here, or is it me?

THE INSIDE SCOOP WITH DC CARDS FOR '96

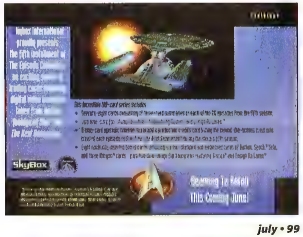
The following card sets will *not* be produced as earlier as had been rumored or reported: **Superman Elseworlds**, **Superman Premium**, **Sandman**, and **DC Universe**. The highly anticipated DC comic book series, **Kingdom Come** with exquisite art by Alex Ross, will become a Fleer/SkyBox card series releasing in August. After one look at the incredible watercolors by Ross the boss, the creative team at Fleer/SkyBox said this is one card series they had to do.

WE BAD. WE BAD.

Fleer/SkyBox creates more perspiration with its sizzling June release of **Spider-Man Premium**. The theme of this 100 card set features Spider-Man's gallery of warped villains. We're talking about The Green Goblin, Dr. Octopus, Venom, and Carnage, just to name a few. Of the nine subsets, the most fascinating is probably "Arachno-Foes," which Matt Morra, editorial director of this series, describes as the Evil Index. "The Evil Index is sort of like power ratings for the deranged evil-doer Traditional power ratings measure things like strength, speed, and intelligence. The Evil Index measures Insanity, Killing Powers, Criminal Genius, Murder Rate and Overall Threat." Carnage gets a high ranking for Murder Rate and Insanity, but scores poorly for Criminal Genius. I'm sure if he studies hard, he could do better. **Spider-Man Premium** boasts two levels of chase cards, including six Canvas (1:6 packs) and four HoloMotion (1:36 packs). The Card Shark's good buddies Dave DeVries, Nelson, and Peter Bollinger make up some of the primo talent painting Spidey' s enemies.

BEAMING ABOARD WITH SEASON FIVE

Star Trek: The Next Generation Episode Collection Season Five continues the numbering and tradition from previous card sets. Proudly produced by Fleer/SkyBox, the **Episode** collection contains 108 regular cards, including: 26 three-card episode sum-



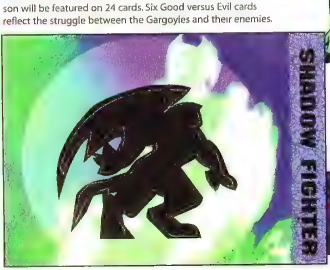
maries, a nine-card timeline mural puzzle, one card for production credits, two nine-card foil stamped subsets of Guinan and Ensign Ro, and two checklists. The foil-embossed bonuses are out of this world. Three character cards feature Spock, Dathon, and Sela, while three Klingon language cards help you order from a Klingon menu, should you ever have a craving for gagh. Two dual "flip" holograms of Guinan and Ensign Ro can be located, sans tri-corder, in 1 out of every 90 packs. **Season Five** engages in mid June.

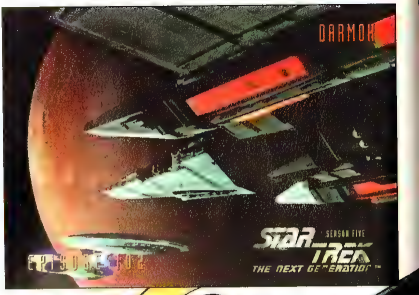
THE DARK KNIGHT IN BUBBLES & CREAM

Last year Eskimo Pie Ice Cream featured Spider-Man trading cards on selected boxes of its ice cream product, and this summer the company will repeat its promotion. But this year, it's Batman that'll be turning up in your grocer's freezer. After failed attempts by Mr. Freeze, it looks like Eskimo Pie has finally put the chill on the Bat. In addition to that Dark Knight release, Fleer/SkyBox unleashes the premiere edition of a **Dark Knight** card series in early July. **Adventures of Batman & Robin Action Packs** with Gum is a fun product geared to the younger collector, but it's sure to snare some card sharks in the net as well. This set is chock-full of trading card goodies. Lots of interactive cards are on the menu- puzzle cards, pop-ups , coloring cards, and more. And check this out: a number of cards, when assembled, make up a board game, with the playing pieces to move around this game being the pop-ups of Batman and company. 7 card packs are .99 cents, and this one really has classic written all over it. Superman fans get their turn to own **Action Packs** with Gum this September when the Man of Steel's animated series debuts on the Warner Bros. network.

NEW YORK'S STONE WARRIORS RETURN

The highly-rated animated TV show, *Gargoyles*, continues to provide fun and excitement for its fans, especially amongst younger troops. Fleer/SkyBox's **Gargoyles II** will delight its devoted following with highlights of important characters and key moments from the show's second season. The 75-card series will feature several story card subsets. One action scene from each episode will be spotlighted on 27 battle cards. New characters introduced in the second season will be featured on 24 cards. Six Good versus Evil cards reflect the struggle between the Gargoyles and their enemies.





Seven Mystic Power cards expose the magical elements of the show and even include instructions for magic tricks on the backs. Two checklist cards complete the regular set. The interactive fun continues with **Nine Shadow Fighters** which permit collectors to punch out a die-cut character to create—viola, a shadow card. No, flashlight available? No problem. These cards can also be used as stencils. **Gargoyles II** bonuses include nine static glow cards, which have the ability to glow in the dark and cling to windows...Just like the card shark will do when these cards arrive at his favorite card/comic store. ■

jeff mariotte

can we talk?

I went to my first Comic-Con in 1978, when I was twenty years old. I'd been a comics fan since I was a little kid, but I'd never met another fan in person. I'd never been to a convention. I'd never even heard of a convention. I'd never had the money to go to a convention. I'd never had the time to go to a convention. I'd never had the opportunity to go to a convention. I'd never had the chance to go to a convention. I'd never had the luck to go to a convention. I'd never had the fortune to go to a convention. I'd never had the blessing to go to a convention. I'd never had the grace to go to a convention. I'd never had the mercy to go to a convention. I'd never had the kindness to go to a convention. I'd never had the generosity to go to a convention. I'd never had the charity to go to a convention. I'd never had the love to go to a convention. I'd never had the compassion to go to a convention. I'd never had the empathy to go to a convention. I'd never had the sympathy to go to a convention. I'd never had the understanding to go to a convention. I'd never had the tolerance to go to a convention. I'd never had the patience to go to a convention. I'd never had the forbearance to go to a convention. I'd never had the endurance to go to a convention. I'd never had the perseverance to go to a convention. I'd never had the fortitude to go to a convention. I'd never had the courage to go to a convention. I'd never had the strength to go to a convention. I'd never had the power to go to a convention. I'd never had the ability to go to a convention. I'd never had the capacity to go to a convention. I'd never had the capability to go to a convention. I'd never had the competence to go to a convention. I'd never had the proficiency to go to a convention. I'd never had the skill to go to a convention. I'd never had the talent to go to a convention. I'd never had the gift

MEGABYTE

by Marshall Rosenthal © 1996

BLOOD OMEN: LEGACY OF KAIN

Platform: Saturn/Sony PlayStation
From: Crystal Dynamics

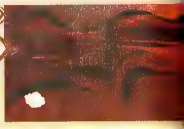
Okay—pictures aren't being passed out yet, but this one's so good it'll be worth the second notice later on (c'mon, you'll live without visuals this one time). Kain's a thirsty, blood-sucking vampire dude who you take around the medieval world of Nosgoth. He's out for blood (literally) as there's a pack of dirty murderers he needs to take care of (as in permanently). Since Kain can morph into a bat, wolf, or go all misty, travel should be easy enough. In the meantime, we've got some lovely vampire-hunters on his trail. And while we all know the bit about how vamps can mesmerize their foes, in this case he'll be using a sword and magic spells. Gameplay is combined with some 25 hours of photo-realistic 3D motion-type animation and lots of voice-overs along with dynamic camera moves that zoom you into the action.

SCORCHED PLANET

Platform: PC CD-ROM
From: Criterion Studios

"**Scorched Planet** balances tactics and planning (do you engage the enemy immediately, or first shore up your defensive positions and send off fuel scavengers?) with all-out, hell-broke-loose blasting."

That's what Criterion says, and, after looking at this 3D graphically rendered



game, you'll agree. It's the late future and the Voraxian Hordes are out to pulverize a human colony. So get in your fighter and off you go on a battle royale in a 3D-textured world with enemies that aren't cute little sprites and even have real-time shadows. Multi-player options for up to 8 players, with 18 missions rolling over 6 landscapes certainly make it interesting.

ARC THE LAD

Platform: PlayStation
From: Sony Computer Entertainment

Already a big hit in Japan, **Arc the Lad** is a role-player type with seven characters out to save the world. Sixty types of monsters are running around, with plenty of adventure action and magic to use (50 spells), all tied in with some 63 accessories to use to try and stay alive. To top off the graphics are two soundtracks performed by the London Royal Philharmonic Orchestra. Right now, it looks like Sony's taking over the RPG genre in 32bit.

SPORTS STILL KING

MLB PENNANT RACE

Platform: PSX
From: Sony Computer Entertainment

Baseball's in full swing, and Sony's rendition of the summer past-time is well done—check out the pic to see what we mean.

NBA SHOOT OUT

Platform: PSX
From: Sony Computer Entertainment

...for those who prefer hoops, and what's not to like here? Large, animated polygons with moves taken from the NBA (over 300 NBA players and all the NBA teams are in this one), with player ratings and stats, player trades, and substitutions.

EARTHWORM JIM

Platform: Sega Saturn
From: Playmates

It's got the same guys, including Psycrow, Jim, and Princess Whats-Her-Name, plus more of the nonsense, shooting fun, and running around that you'd expect, as well as those cows and other strange folks. Saturn means 32bit graphics that render out real nice with a speed that is fast and sharply detailed. Should be fun!

MYST

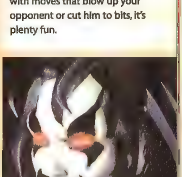
Platform: PlayStation
From: Sony Computer Entertainment

Well it's official, **Myst** is coming to the PSX, and it's looking good. Same gameplay you'd expect, but it's easier to move around without the need for a keyboard and the view's gorgeous.

LOBO

Platform: Sega Genesis/Super Nintendo
From: Ocean Of America

16 bit's still out there and the Main Man is just as gross and violent as ever. This one may have similar acts like **SF2**, but it ain't pretty. Guys like Loo, Nitro, Kringle, Shaola and Vril Dox go at each other with all kinds of snotty moves as you battle in ugly places like the sewers or Kringle's fortress, among other locations. There's even a Lobo clone to fight against, and with moves that blow up your opponent or cut him to bits, it's plenty fun.



WHAT'S HOT ON THE WORLD WIDE WEB

For games, the Web's heating up. For example, there's **Spycraft** (Activision-http://www.activision.com) and **Top Gun** (Spectrum Holobyte-http://www.holobyte.com). **Spycraft** online gives you added info and clues that you can't get elsewhere, and at the **Top Gun** site, you can download "Instant Actions" missions.

Okay, SNES and Gen may not be selling so many carts these days, but they're still out there and gamers are still playing away. Here's some oldies worth the look, including some surprises that you might not have known about:

MEGAMAN 6/SNES - B6 D4 F2 F4 F6 —Code for reaching Dr.X's castle.

JURASSIC PARK HIDDEN LEVEL/SNES - Follow the path around the mountains (east of the Visitor Center) until you reach the junction there. Press up on the rock wall to find the hidden level, one where you can find a 1-Up and increase your ammo supply.

TIME COMMANDO

Platform: PSX/PC CD-ROM
From: Activision

Time Commando's different than others 'cuz the view keeps changing as there's a roving camera watching the action. Pre-rendered 3D graphics and polygon-rendered folks with texture mapping and fast animation rates sounds cool but what's the real story? You're a futuristic computer "repairman" taking on a virus-laden time warped universe. Visiting the past gives you a chance to use weapons of the time-zone you're playing in. Our favorite's the toughie World of the Computer, but there are 17 other levels for those interested in the Prehistoric age or Ancient Japan or Medieval Europe). Enemies get tougher each time around, and the worst foe waits for you to finish that level before he shows up to party.

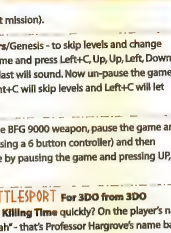
MARIO PAINT/SNES - Click the letter 'P' on MarioPaint while at the title screen. Once the screen is filled in, click on the various animated objects and each will make a sound. Then wait for the falling star to appear, and if you can click on it with the mouse, objects will fall from the sky accompanied by harp music.

KRUSTY'S SUPER FUN HOUSE/Genesis - Password SMAILLIW for unlimited lives and open doors.

FLASHBACK/Genesis - Walk through the walls by approaching one, turn away and then hold the A button and point the D-pad away from the wall. As soon as Conrad starts to run, release the A button and point him at the wall.

ALADDIN/Genesis - Skip to the end of any stage by pressing START, A, B, B, A, A, B, B, A. A sound will go off and then you'll be at the end of the stage. Cheat screen access by going down to the Options select - press A, C, A, C, A, C, A, C, B, B, B, B. A face should appear and there you go.

ROAD WARRIORS **For PC CD-ROM from Gametek**



Here's a good one when you tire of not winning: while executing the **Road Warrior** game, command line options turn on the cheats. RW 985WXM [F7] enables full cheats. The F7 key lets you skip levels (if in the middle of the mission, you go to the end of that mission).

X-MEN II: **Clone Wars**/Genesis - to skip levels and change characters, pause the game and press Left+C, Up, Up, Left, Down, Down, Right, C. A laser blast will sound. Now un-pause the game, hit pause again and Right+C will skip levels and Left+C will let you change characters.

DOOM/32x - To get the BFG 9000 weapon, pause the game and press UP, A, C, Mode (if using a 6 button controller) and then START. God code is done by pausing the game and pressing UP, X, Y, Mode and START.

KILLING TIME-BATTLESPORT **For 3DO from 3DO**

Want to jump around **Killing Time** quickly? On the player's name screen, enter in ".evorgrah" - that's Professor Hargrove's name backwards (remember that period and don't put the quote marks). Then set the difficulty level anywhere and move the cursor to OK. Pressing the A button will cause a harp noise to sound and the name box will now be blank. Now enter ".BL" in the name box, highlight OK with the cursor and press A to start in the Ballroom, or enter ".53" to start in the sewers, or ".KT" to start in the kitchen.

To find the secret tank in BattleSport - enter this code: Right-Shift+B, C, Left-Shift+Right, A, Left-Shift+A, Left-Shift+B, Right-Shift+Right

T-MEK **For the PC From Time Warner Interactive**

Those firing away in T-Mek know that any help is welcomed. So here's some goodies... While playing **T-MEK**, you can get the advantage in the arena by driving under the blue lights (special weapon reload platforms), and over the green energy cores (to replenish your shields) within ten seconds of destroying another MEK. You can also earn revenge bonus points by attacking and destroying a MEK that has just fired at you. While playing in any level of T-MEK, hit enter, type in one of the following cheat codes, and hit enter again. If done correctly, you will hear a beep during the match.

Cheat Codes: HAMMER (infinite offense), DEFEND (infinite defense), BIGSCAN (overview of whole arena), RAPID (rapid fire).

CONGO: DESCENT INTO ZINJ **For PC CD-ROM from Viacom**

Almost wished there had been a vid-game version, as it would have been easier than making it through all the stuff **CONGO** has stuffed in it. Can't give you everything, but here are a few bits to help out along the way:

Jungle: You can't get to Zinj until after you've placed the Idol on the Stone.

Zinj: The Tracking Device needs to be made sticky from the Sap tree.

Great Halls: Put the Bone in the gear and turn it left. To get to the End-game, you'll need to get the location of the 'Good' door from Amy the Gorilla.

STAR TREK: DEEP SPACE NINE - HARBINGER **For PC CD-ROM from Viacom**

Who doesn't love just about anything "Trek" that's not drek? And **DS9**'s got plenty to keep the juices flowing. It helps too that it was all rendered from the actual blueprints of the set. But it's tough so let's cheat by giving away one of the earliest bits:

Runabout Interior (Run01) - you've crashed on DS9 and have to help Odo before you can be beamed up to Ops. Solve the "Reset Plasma Coil" puzzle by venting the Plasma first, then click on the chips on the left to replace the broken pieces of the puzzle. To move the chips, stay one square away from the replacement chip. When you've replaced all three chips, go to where Odo is and off you're beamed.

TOTAL DISTORTION **For PC CD-ROM from Pop Rocket**

Beyond rock and roll and music videos comes **Total Distortion**, full of bizarre activities and weirdness (even a web site with action stuff, http://www.poprocket.com), so make sure you buy a *really* loud guitar. Another tip is that the default video you get is *really* bad, so expect to clean it up a LOT before any of the video groovies like Yuji Dude are willing to look at it.

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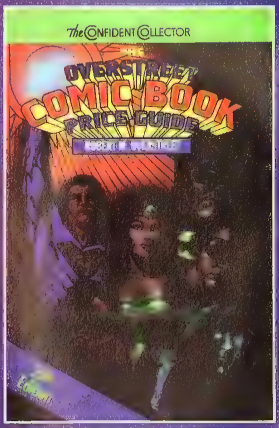

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High End Market Report

by Joe Mannarino

[illegible] market [illegible] and [illegible] Publishers specialty still regularly transacts at [illegible] levels.

The Mile High **Superman** #1 changed ownership in a [illegible] transaction at a [illegible] dealer for many years who struggled with the thought of parting with it for some time. When all was said and done, the final price was $770,000, a record for a **Superman** #1 and second only to the [illegible] for the Mile High venue. [illegible] the auction's highest price paid for a comic book. **Captain Marvel** [illegible] from the Fleischmann collection in 9.8 condition sold for $[illegible].

[illegible] Golden Age books continue to flash potential, but remain fixed. The White Mountain **Amazing Fantasy** #15 sold for $20,000 plus, and a high grade **Fantastic Four** #1 sold for over $10,000. As soaring prices persist, collectors of both Golden and Silver Age books continue to diligently search the price guides for niches where opportunities still exist for affordable quality.

Television, movie, and disney adaptations have become really attractive as collectors from the post-war "baby-nature" and entertainment markets discover these books.

On the auction scene, three wonderful original-owner collections have come into Christie's. One collection contains some seemingly unread copies with fabulous cover quality of all the key **Showcases** including #6, #8 and #18. The second collection is an "attic find" of golden age including **Green Lantern** #1 and a run of early **Detectives**. More details to follow.

Executive Collectibles Gallery had their Spring auction on March 9th and 10. The sale included sports and movie memorabilia as well as comic books and comic art. Comic book sales included **White Comics** #25 VF- $3,160; **More Fun** #51 apparent Fine $400; **More Fun** #63 VG- $430, **More Fun** #64 apparent VG $370, **More Fun** #69 Fine+/very Fine $920, **More Fun** #101 apparent Fine+/very Fine $2,300; **Detective Comics** #27 apparent Fine+ $37,375; **Flash Comics** #1 apparent Fine $9,775; **Wonder Woman** #1 VG- $3,450; **Showcase** #8 VG+/Fine $2,990; **Captain America** #1 Fine $12,650; **Amazing Fantasy** #15 VF/NM $15,525; **Amazing Spider-Man** #1 Fn+/VF $2,300; **Four Color** #386 VF-$1,150; **Donald Duck "Lines Like" Book** Fine/VF $975; **Four Color** #8 VG $1,955; **Four Color** #9 Fine+/VF $3,450; **Four Color** #16 VG/Fine $5,750; **Mickey Mouse Magazine** Vol. 1 #1 VG+/Fine $16,100.

The Howard Lowery Gallery featured a sale on March 17 of Comic books and Comic art. Highlights included **Amazing Spider-Man** #19-318 overall Fine/very Fine $2,530; **Daredevil** #2-268 overall Fine+/very Fine $2,990; **Fantastic Four** #24-270 overall Fine/very Fine $2,357; **Journey Into Mystery** #91-353 overall Fine/very Fine $2,875; **X-Men** #3-244 overall Fine/very Fine $4,255. Comic art was highlighted by a 1952 **Peanuts Sunday** which sold for $4,255; a **Tarzan Sunday** by Hogarth sold for $6,037; a Carl Barks early concept drawing for the cover of **Uncle Scrooge** #57 $2,760.

77 Sunset Strip #1 ..... NM....$113
A Tiger Walks #1 ..... NM....$56
Ben Casey Film Stories #1 ..... NM....$83
Captain Sinbad #1 ..... VFNM....$62
Captain Nice #1 ..... NM....$62
Darby O'Gill & Little People #1 ..... NM....$79
Escapade In Florence #1 ..... NM....$69
Flintstones With Bonus & Banana Bunch ..... NM....$49
Flintstone: Bigger & Boulder #1 ..... NM....$85
Flintstones At NY Worlds Fair (1964) #1 ..... NM....$79
Fury #1 ..... NM....$79
Gay Purr-ee #1 ..... NM....$54
Girl From U.N.C.L.E. #1 ..... NM....$180
Girl From U.N.C.L.E. #2 ..... NM....$60
Girl From U.N.C.L.E. #3 ..... NM....$60
Gomer Pyle #1 ..... NM....$95
Gomer Pyle #2 ..... NM....$60
High Chaparral #1 ..... NM....$58
Hey There, It's Yogi Bear #1 ..... NM....$53
I Spy #1 ..... NM....$48
I Spy #2 ..... NM....$180
I Spy #3 ..... NM....$180
I Spy #4 ..... NM....$180
I Spy #5 ..... NM....$180
Jet Scratch & Gadgeto #1 ..... VFNM....$68
Invaders #2 ..... VFNM....$7
Marauders #3 ..... NM....$90
Lessons #1 ..... NM....$139
Lessons #2 ..... NM....$113
Lessons #3 ..... NM....$113
Lessons #5 ..... NM....$113
Lessons #6 ..... NM....$113
Missions #7 ..... NM....$135
Missions #8 ..... NM....$113
Missions #9 ..... NM....$113
Missions #10 ..... NM....$113
Missions #11 ..... NM....$113
Missions #12 ..... NM....$75
Missions #13 ..... NM....$75
Missions #15 ..... NM....$75

Missions #16 ..... NM....$75
Missions #17 ..... NM....$75
Missions #18 ..... NM....$75
Missions #19 ..... NM....$75
Missions #20 ..... NM....$75
John Steele Secret Agent #1 ..... NM....$170
King Leonardo & His Short Subjects #1 ..... VFNM....$83
King Leonardo & His Short Subjects #2 ..... NM....$108
King Leonardo & His Short Subjects #3 ..... NM....$108
Magilla Gorilla #1 ..... VF....$74
Magilla Gorilla #2 ..... NM....$75
Magilla Gorilla #4 ..... NM....$44
Magilla Gorilla #5 ..... NM....$40
Magilla Gorilla #6 ..... NM....$40
Magilla Gorilla #7 ..... NM....$40
Magilla Gorilla #8 ..... NM....$40
Magilla Gorilla #9 ..... NM....$40
Magilla Gorilla #10 ..... NM....$40
Mary Poppins #1 ..... NM....$54
Mirror The Monster #1 ..... NM....$99
Misadventures Of Merlin Jones ..... VFNM....$56
Mister Ed #1 ..... NM....$60
Mister Ed #2 ..... NM....$60
Mouse-Spunners #1 ..... NM....$90
Munsters #1 ..... NM....$83
Munsters #6 ..... NM....$83
Munsters #8 ..... VFNM....$62
Munsters #9 ..... NM....$72
Munsters #14 ..... NM....$72
Munsters #15 ..... NM....$72
My Favorite Martian #1 ..... VFNM....$63
My Favorite Martian #2 ..... NM....$63
My Favorite Martian #3 ..... NM....$63
My Favorite Martian #4 ..... NM....$63
My Favorite Martian #5 ..... NM....$63
My Favorite Martian #6 ..... NM....$63
My Favorite Martian #7 ..... NM....$63
My Favorite Martian #8 ..... NM....$63
My Favorite Martian #9 ..... NM....$63
New Terrytoons #1 ..... NM....$72
New Terrytoons #2 ..... NM....$60

Quick Draw McGraw #12 ..... NM....$98
Quick Draw McGraw #14 ..... NM....$53
Quick Draw McGraw #15 ..... NM....$53
Rifleman #1 ..... NM....$96
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Shagg-o-Rama #1 ..... NM....$54
Snooper & Blooper #1 ..... NM....$60
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Summer Magic #1 ..... NM....$75
Supercar #1 ..... NM....$143
Supercar #2 ..... NM....$143
Sound In The Snow #1 ..... NM....$60
That Darn Cat #1 ..... NM....$68
Time Tunnel #1 ..... NM....$48
Tuber & Laine Meet Wham-O #1 ..... VFNM....$81
Twilight Zone #1 ..... NM....$48
Twilight Zone #2 ..... NM....$48
Twilight Zone #3 ..... NM....$48
Twilight Zone #4 ..... NM....$48
Twilight Zone #5 ..... NM....$48
Twilight Zone #6 ..... NM....$48
Twilight Zone #7 ..... NM....$48
Twilight Zone #12 ..... NM....$41
Uncle Scrooge #56 ..... NM....$60
Uncle Scrooge #66 ..... NM....$48
Uncle Scrooge #67 ..... NM....$48
Uncle Scrooge #90 ..... NM....$48
Uncle Scrooge #97 ..... NM....$48
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Uncle Scrooge #108 ..... NM....$48
Uncle Scrooge #109 ..... NM....$48
Uncle Scrooge #110 ..... NM....$48
Walt Disney Christmas Parade #2 ..... NM....$68

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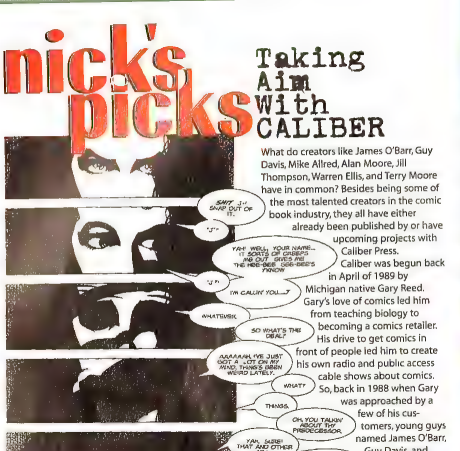
nick's picks

Taking Aim With CALIBER

What do creators like James O'Barr, Guy Davis, Mike Allred, Alan Moore, Jill Thompson, Warren Ellis, and Terry Moore have in common? Besides being some of the most talented creators in the comic book industry, they all have either already been published by or have upcoming projects with Caliber Press.

Caliber was begun back in April of 1989 by Michigan native Gary Reed. Gary's love of comics led him from teaching biology to becoming a comics retailer. His drive to get comics in front of people led him to create his own radio and public access cable shows about comics. So, back in 1988 when Gary was approached by a few of his customers, young guys named James O'Barr, Guy Davis, and Vince Locke, discussing how to break into comics, it was only natural that he should consider starting his own comics company.


SNAP! ...SNAP OUT OF IT!
"I"?
YAH! WELL, YOUR NAME... IT SOUNDS LIKE CRUMPS! AND OUT SHOULD BE THE HERO-ONE, DUB-INSE'S FANCY!
"I"?
I'M CALLIN' YOU...?
WHATEVER!
SO WHAT'S THE DEAL?
AAAAAAAH, I'VE JUST GOT A LOT ON MY MIND, THINGS BEEN WEIRD LATELY...
WHAT?
THANKS.
OH, YOU TALKIN' ABOUT THE PRECOGNITION.
YAH, JASE! THAT AND OTHER STU...
GIRL! THAT AIN'T THE POINT! THE POINT IS THAT THIS WORLD IS NOT THE REAL DEAL!
YOU BETTER BE.

by Nick Wyche

After recruiting local artists Alan Oldham and Mark Bloodworth to join him, other artists Caliber came on board in April of 1989 with the publication of **Caliber Presents** #1. Shortly after the anthology series came to life, other books soon followed: J. O'Barr's **The Crow**, **The Realm**, **Deadworld**, and soon, Guy Davis' **Baker Street**. As should be fairly obvious to anyone with a memory longer than a gnat's, at least two of Caliber's early series caught the eye of the critics and the reading public. Guy Davis' work on **Baker Street** was soon acclaimed by everyone and led to his assignment as the main artist on Vertigo's **Sandman Mystery Theatre**. And if I have to recount to anyone what became of J. O'Barr's **The Crow**...well, let's just say it did puurty well!

Over the next several years Caliber consistently brought some of the most interesting and innovative series to the public's attention. Books like Mike Allred's **Grafik Muzik**, Ed Brubaker's **Lowlife**, and, arguably one of the best anthologies in the last several years, **Negative Burn**, created by Charles Moore and Joe and James Pruett. This commitment to creators resulted in a reciprocal commitment from both the creators and readers.

With the advent of **Negative Burn**, a proving ground for new talent and an open door to veteran creators was provided at Caliber. People like Alan Moore, Brian Bolland, Mark Badger, and P. Craig Russell made their first mark at Caliber through the pages of **Negative Burn**. Also, relative new creators like Phil Hester, Ken Meyer, Jr., Mark Ricketts, and Brian Michael Bendis all had their first chance to shine there as well.

About a year or so back, Gary and James (Pruett) decided to create a line of company owned books called New Worlds. Caliber already owned the rights to their titles **The Realm** and **Deadworld**, so Gary and James reworked these properties into new titles and added to them new concepts such as **The Raven Chronicles** and **The Searchers**. With these titles, Caliber re-dedicated themselves to bringing the best possible stories to the comic book market working with the best possible talent. This year will bring the **New Worlds Anthology** featuring stories set in the New Worlds milieu, including the return of the one and only, inimitable, Mr. X !

In 1995 Caliber printed three of the best new series to hit the stands in the last several years: David Mack's **Kabuki**, Mark Ricketts' **Nowheresville**, and Brian Michael Bendis' **AKA Goldfish**. **Kabuki** took the new genre of "bad girl" books and added a new twist to it; intelligent characterization and a

knowledge of Japanese culture. Both **Nowheresville** and **Goldfish** were forays into the crime genre bringing with them unique new twists for comic books.

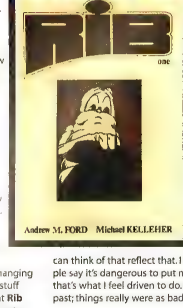
Nowheresville blended the crime noir genre with a 1950s Beat cast and atmosphere. **Goldfish** approached crime comics from a very cinematic standpoint, creating a feeling of reading one of the best crime movies you've ever seen.

Joe Pruett, while editing **Negative Burn**, also works tirelessly to bring the best material to the company. The books he is responsible for include his own creation **Kilroy was Is Here**, Nabiel Kanan's **Exit**, Budd Root's **Cavewoman**, **Marks & Angles** from Mark Badger, **Ship Of Fools** by Michael Avon Oeming, Phil Hester's **Creep**, the new **Moebius Comics**, and Caliber's new 99 cent book called **Calibrations**.

Calibrations will act as an introductory book to the Caliber line. The first half of the book will be an ongoing serial (the first of which is to be written by Warren Ellis, followed by Terry Moore) and the last half of the book will be dedicated to current or new series. Titles such as **The Lost Baker Sreet**, **Jinx**, **Nowheresville**, and **The Creep** will be featured. Additionally, **CAL, The Caliber Creator's Journal**, will feature articles on and interviews with the best of Caliber's top talent. The first issue is slated to feature the company's crime comics with interviews featuring Mark Ricketts and Brian Michael Bendis.

Add a l of this to upcoming one-shots, miniseries, and graphic novels such as **The Lost** (a modern, vampiric retelling of the Peter Pan story.. **X=X** (a graphic novel by prolific British writer Warren Ellis), **The Bandyman** (a miniseries from the X-Files creative team of Stefan Petrucha, Charlie Adlard and Mirian Kim, with Jill Thompson), and **The Sussex Vampire** (also by Warren Ellis), Caliber is poised to become one of the most noticed companies of 1996.

self-service



Resonant with echos of historical oppression and references to every-day questions of morality, it's no wonder **Rib** has been mentioned in the same breath as Art Spiegleman's landmark **Maus**. Andrew Ford (writer) and Michael Kelleher (artist) worked on **Rib** as a mini-comic for three years, getting feedback from other creators, retailers, and industry types before taking the plunge with their first full-sized issue this past **March**. With #2 on the stands this month, Andrew was in good spirits and happy to explain just what's going on with his story of worms and humans living together. You can get #1 or #2 for only $1.95 each from Andrew at P.O. Box 168, Falconer, New York, 14733.

FAN: After eight issues of the mini-comic, what made you decide to go to the larger, regular-sized book?

Andrew Ford: Most of the people I was hanging out with were telling me the really good stuff was self-published stuff, and they thought **Rib** would work in the bigger size. It took at least a year before anything really happened. Then I won Best Mini-Comic of the year in 1994 from **Small Press Feedback**, which covers the whole spectrum of small comics. Tom Palmer started really encouraging me, as well as Tony Isabella. I met a lot of retailers who liked the book, and they all said, "If this were full-sized, I'd carry it." With enough people telling me that, I decided it must be worthwhile. If you're interested in your comic being truly successful or making any money in the long run, I think you have to go full-sized at some point.

Your main character is a worm, you've got a city of worms and humans, and you've got situations mirroring certain things in society. What inspires you?

I wanted to do something where I was working with things nobody else had done. No matter what you think of the book, you have to admit it's very original and unique. With **Rib**, I wanted to cover societal issues, politics, and religion, which are tough to tackle. And in this age of political correctness, you say the wrong thing and you've lost 50% of your readers. Obviously, I'm not out to do anything like that. I picked an anthropomorphic character like the worm because I want people to get the message without getting alienated by seeing certain races or cultures portrayed unfairly. This way, I'm making up the culture of a worm society as we go. I think I have a lot more liberty to be creative this way.

In the long term, where are you heading with Rib?

I'm going to write stories that are based more on the message. In the golden and silver-aged stuff, more of that was going on, whereas today, creators and companies really push on fans that the most important thing is the character. And characterization is very important to the story, but I'm more interested in the message. For instance, when you have a bunch of worms lined up and being literally assimilated into society and being given new names while their heritage is stripped away, I mean, there're so many examples from history you can think of that reflect that. I know a lot of people say it's dangerous to put messages out, but that's what I feel driven to do. We can't forget the past; things really were as bad as they say.

Talk about the trade paperback.

It's out now, it's square-bound, it collects the eight mini-comics, and it has an introduction by Tony Isabella. It has a wrap-around cover and it's only $3.50. We're also keeping the single issues inexpensive as well. We looked at prices across the board on those, and you had $2.50 or $2.95. We lowered the price for **Rib** because it's a book that no one's ever heard of. Maybe we won't make anything, but I'd rather sell a bunch of books at $1.95 then a few at $2.95.

Anyone doing something you admire in comics today?

With Dave Sim, yes, but it's not so much his story as much being able to read a book where we all know his opinions on a lot of different things. And that's where the influence from him comes in. The ability and the willingness to tell what you believe and not care what anybody thinks. And then there's always been Art Spiegleman. And my copy of **Understanding Comics** is ready to fall apart from use. I read more literature than comics actually. My biggest influence is really C.S. Lewis.

How have you seen the self-publishing market change over the years?

When I first started with the mini-comic in 1992, I don't think things were as receptive as they are now. I think that **Rib** has a lot better chance now than it did then because things have changed so much. In a way, I'm glad I started out in that format and worked with it to develop the story I wanted to tell. Now's a good time for this.

*Are you suffering for your art? Publishing a comic and wishing someone would notice? Send a copy or two and some Viewmaster reels to Toph the Self Service Guy, **Overstreet's FAN**, 7966 Greenspring Drive, Suite 405, Timonium, MD, 21093. That's what Andrew did, and now he's famous.*

DETECTIVE COMICS #700

"He makes the Joker look like a minor annoyance," describes the Darknight Dectective. Who can make the Joker pale in comparison? Who has lived for over two thousand years? **Detective** #700 marks the return of the Batman's most infamous villain: Ra's al Ghul. Writer Chuck Dixon and artists Graham Nolan and Scott Hanna deliver the first part of the "Legacy" storyline that will run throughout the Bat books for the next two months. In the aftermath of "Contagion," the detective's search to find the origin of the virus leads them around the world and eventually to Ra's al Ghul and his new heir apparent, a man whose "hatred of Batman...may run deeper than all the inmates of Arkham Asylum combined." Can Batman stop this mysterious foe? Will Robin survive the mystery of the Contagion virus? Who will protect Gotham City? It's all the danger and excitement that you can handle, if you think you're up to it.

— Jeff Dilion

FAVES

Welcome to the bustling metropolis we call "**FAN** Faves." On the left, you'll notice the majestic **Batman** #700, while just around the corner is the newly-built **Aztec the Ultimate Man**. And please be sure to have a drink at **Cable**, the hottest club next to **Buzz Buzz**. Oh, and of special note this issue, be sure to visit our reviews of novels, a new section of **FAN** Faves, including, in this issue, **Mars Attacks: Martian Deathtrap** and **Résumé With Monsters**. Please enjoy your stay... And buckle up for safety.

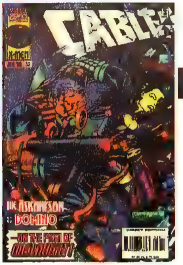
22 BRIDES #1

OK, so there's definitely not 22 brothers waiting in the pages of this book, but then who wants to see guys in spandex anyway (sarcasm here)? The humorous story by Fabian Nicieza contains elements of *Pulp Fiction* and is also related to the cool band of the same name (that's 22 Brides for those of you with a short term memory impairment). The art by Scott Lee (pencils) and Jimmy Palmiotti (inker extraordinaire)...dare I say it...leaps off the page (OK I dared). Normally I don't like female driven books because they tend to forsake character for anatomy, but this one was a...dare I say this too...a great read (I dared again). The story, follows the adventures of a group of hard rockin', gun totin', thug bustin', pimp slappin' vixens o' violence. My only question is where do they hide all those guns? (Heh heh, heh heh —In a Beavis voice.) — Mike Renegar

AKIKO #1

When **Akiko on the Planet Smoo** came out last summer, it was one of the most refreshing comics to hit the stands in years. It was a joy to read a comic book that was nothing but fun, a simple but wildly imaginative adventure on another world with Akiko, an Earth girl chosen to save the prince of Smoo. Now Sirius and creator Mark Crilley are bringing us Akiko's delightfully quirky adventures in a monthly series, kicking off with **Akiko** #1, and the attack of the dreaded Sky Pirates. There are obvious manga influences and a dream-like quality similar to the classic strip **Little Nemo in Slumberland**. But **Akiko** is definitely an original no matter what the inspiration, and it's fun, fun, fun! Even the character names make you giggle. The only flaw is that each issue goes by way too fast. Do yourself a favor, join Akiko, Poog, Spuckler, Gax, Beeba, and the rest of the Smoo crew. This is a comic that knows what comic books are supposed to be about.

— Arnold T. Blumberg



CABLE #1

It's nothing but Cable and Domino as they try to breach a facility which *might* contain a memory chip that would give them (and us) their first look at that new Marvel bad mutha, Onslaught. Problem is, they're being attacked left and right by a bunch of cybernetic types controlled by Post (not the cereal, but the "herald" of Onslaught, of course). And things are complicated by the techno-virus Cable's got eating away at his arm while Domino's questions eat away at his stoic resolve. All in all, it's a great issue, with two of the smartest, most charismatic characters in comics sparring verbally with each other and physically with a legion of Post's nasties. Blaquesmith shows up at the end as well, and leaves us suddenly in the middle of an explosion which could have nasty consequences for Cable. Can anyone tell me where I can find a herald of my own? — Christopher Woodward

TERMINAL CITY

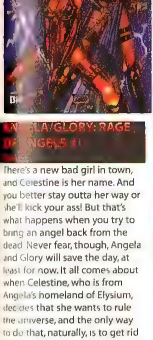
About a million years ago in comics time, or a decade or so to you and me, Dean Motter created **Mister X**. That should be enough for any man, but Mr. Motter apparently wanted more. He wrote **The Prisoner**, a great DC miniseries based on the cult TV show of the same name. As a designer, he knocked out covers far and wide including the much-lamented **Beautiful Stories for Ugly Children**. The recurring theme here? What Motter does, he does well. **Terminal City** is no exception. Steeped in 1930's futurism, the heavily art deco world of daredevil aerialist Cosmo Quinn is crumbling as this nine-part miniseries begins. Michael Lark's art captures a good combination of real world quirkiness and the deco style of the setting in his characters. It makes the larger-than-life scenes work and the simple dialogue scenes interesting. Mark Chiarello (**Batman & Houdini: The Devil's Workshop**) provides the painted covers for the series. Read it.

J.C. Vaughn

AZTEK, THE ULTIMATE MAN #1

Remember Grant Morrison's **Doom Patrol**? Not only was it a cool read, but it was also some of the best cutting edge comics around. Looking back at those issues with hindsight though, Niles Caulder and crew never quite crossed the superhero line. Right on the other side of that line, though is Morrison's newest creation, with Mark Millar, **Aztek, The Ultimate Man**. This is not only a cool read, but *very much* a superhero book! Following our hero on his first adventure in the dangerous city of Vanity, we see the beginnings of what could be a hero worth noting. And just like the best of his genre, Aztek has also traded in his big guns and bad attitude for cool gimmicks and good intentions. Easily capable of joining the ranks of Waid's **Flash**, Waid & Garney's **Captain America**, Busiek's **Astro City** and Robinson's **Starman**, Morrison & Millar's **Aztek** has the ability to be one of the best superhero books out there. And for those who don't know, that is worthy praise indeed!

— Scott Braden



ANGELA/GLORY: RAGE OF ANGELS #1

There's a new bad girl in town, and Celestine is her name. And you better stay outta her way or she'll kick your ass! But that's what happens when you try to bring an angel back from the dead. Never fear, though, Angela and Glory will save the day, at least for now. It all comes about when Celestine, who is from Angela's homeland of Elysium, decides that she wants to rule the universe, and the only way to do that, naturally, is to get rid of God. There's a catch, the only place where Celestine and her band of rebel angels could get that kind of power is the Isle of Paradise. That's right, Glory's beloved home! You can just imagine what happens when Glory finds out about the invaders. But Angela has already beaten her there, sent by Metatron, ruler of all the angels. And when Glory and Angela meet up, they aren't exactly thrilled to be working together. The art and color in this book are awesome. And the story, by Rob Liefeld, is easy to follow with no need for prior knowledge of either character to enjoy this one. But I bet you find yourself scrambling to get to your nearest comic store to check out more of these ladies after you put this one down.

— Jennifer Unglesbee

X-MEN #58

This is it! This pivotal issue brings the reader face-to-face with the ominous Onslaught himself!! Thanks to artist extraordinaire Andy Kubert and storyteller supreme Mark Waid, this standout issue gives the reader the necessary clues as to the real identity of the greatest villian ever to make his presence known to the Marvel Universe! And as Jean Grey finds out, he's not somebody that you want to mess with!! Fast-paced and action-packed, this book is another example why the X-Men rule!!! So while you're deciphering the clues within, don't forget to read the story as well.

— Scott Braden

USAGI YOJIMBO

Everyone should read **Usagi Yomjimbo** at least once in their comic book reading lives. It doesn't matter if you don't like "funny animal" books. **Usagi** goes beyond the norm to create stories filled with meaning, purpose, and a philosophy that more of us should adopt. All that and it's still fun. Set it a feudal Japan where ghosts, prehistoric lizards and Rhino bounty hunters coexist, Miyamoto Usagi is a Ronin, a masterless samurai. Created with a sense of history and wonder by Stan Sakai, **Usagi Yomjimbo** is more than just a comic book, it's a piece of literature that belongs on everyone's bookshelf.

— Jeff Dillon

HAZARD #1 (of 4)

This is the first of WildStorm's 99¢ line of comics, but you'd never know it by the high quality here. **Hazard** has everything a modern-day pulp-type comic could ask for, including buckets of guns, bursting biceps, scantily clad ladies, and enough shadowy, menacing artwork to make even Frank Miller proud. Jeff Marriotte weaves a taught, gritty story with solid characterizations and plenty of action. Hazard, you see, is neither Bo or Luke, but this pre-programed killer created by rich-guy Kaizen Gamorra because he had "need of the world's best assassin." So why not make one? The trouble is that Kaizen wants Hazard to off a rather major player in the WildStorm Universe --none other than Weatherman One, as in the leader of StormWatch. Sit back and watch the fun.

— David Norman

THE SAVAGE DRAGON #27 and THE SAVAGE DRAGON mini-series (Image)

More and more frequently, when I ask comics professionals what they're reading, the list includes **The Savage Dragon**. Sometimes they're a little hesitant to admit it, sometimes it's their "guilty pleasure," but just as frequently they call it "a fun read." And that's what **The Savage Dragon** is. Bizarre villains, weird heroes, trials, tribulations, relationships...it's practically a superhero soap opera. In **TSD** #27, Dragon declines Rapture's marriage proposal, but then finds out she's pregnant. (See what I mean about the soap opera?) And for all of us who complain about the price of comics, the excellent 99¢ reprint series, **The Dragon**, features some new material but basically reprints the first **TSD** trade paperback. If you're even mildly interested, how can you pass it up at that price?

— J.C. Vaughn

SPIDER-MAN

Blood Brothers story continued (reprints) MARVEL COMICS

I grew up on Spidey. For me he was the ultimate superhero, always trading punches and puns with the coolest villains and still making it home to Aunt May's in time for tea. Then, as his character was slowly destroyed over the latter half of the 1980s, I finally left him behind, simply because he wasn't the same Spider-Man any more. More recently, I watched the Clone Saga unfold from afar, and I knew that the hero and the adventures I once thrilled to were truly dead and buried. And then the skeleton showed up.

OK! I admit it, I've been waiting for years to have a reason to rejoin my old friend, and now, with the original Peter Parker about to be restored, ending that awful slap-in-the-face story arc that betrayed all of us old fans, I feel it's time to give Spidey another chance. Maybe there's a bit of the hero I once knew still in there after all. And maybe the shadow of the original Green Goblin will loom up once again and challenge Spider-Man like in the good old days, as recent issues seem to imply. Or I could be deluding myself. Just the ol' Parker luck running true to form.

— Arnold T. Blumberg

DAREDEVIL #50 (Marvel)

Look what they've gone and done to Daredevil now. New direction. New look. Ya heard it all before. Well this time Daredevil is living up to his name. Gone is the grim and gritty, in is the wise-cracking...er Daredevil. Writer Karl Kesel, newly arrived from the DC Universe, has taken a very tried character and given him a fresh breath of New York air. And where did they find Cary Nord, the fantastic new penciller? With a style like Kevin Maguire with an edge, he should go a long way on this book, combining hard-hitting action and wacky fun. And as soon as Karl learns his way around Marvel's New York, Daredevil will quit saying "look up in the sky, it's a..." —just kidding. Welcome back DD.

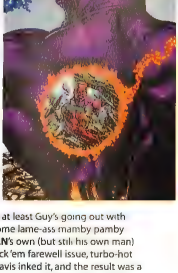
— Jeff Dillon

BUZZ BUZZ #1

FANTAGRAPHICS

While the average person sees only funny books, Paul (**THB**) Pope sees art; art as valid, vital and real as anything hanging in any New York gallery. This vision enables Pope to create a comics magazine that, for a change, I would be proud to display on my coffee table (next to my copies of **Highball**, **Bunnyhop**, **Motorbooty**, and **Grand Royal**), which is not something I can say about most other comic books (picture the scenario: coming home from a bar with a girl you've just met only for her to see copies of the latest **X-Men** laying around; you fumble to explain yourself and all you come up with is "uh, comics are cool." Before you know it, you're left alone with only mild fantasies of Rogue to keep you company through the night). Sure **Buzz Buzz** can be pretentious—a story about a girl who smokes cloves cigarettes (a favorite of art school and drama undergrads everywhere), a preview of Nick Cave's new album (see previous comment about cloves), a Moebius story in French (sure he's French, but aren't his comics esoteric enough even *with* translation?)—but Pope and gang are admitted "purists" who use pretension to elevate the stature of comics to art. This is what **Buzz Buzz** achieves, and for $4.95, that ain't bad.

— Benn Ray



SWAMP THING #169

DC/VERTIGO

It's been said before, but part-ing is such sweet sorrow. Ah, heck, at least Guy's going out with "BANG!" and not a whimper like some lame-ass mamby pamby [illegible] sensitive garbage comic. **FAN**'s own (but still his own man) Beau Smith wrote this rock 'em, sock 'em farewell issue, turbo-hot Mitch Byrd pencilled it, and Dan Davis inked it, and the result was a bombastic success. You won't mistake **Guy Gardner** #44 for **The Sandman** #75, but then again, you weren't supposed to. This book never took itself too seriously, but it was *always* fun. Rest in peace, Guy. One suspects that you won't be gone for long.

— J.C. Vaughn

ARE THEY STILL GOOD?

•a brief survey of titles we've recently reviewed•

THE BATMAN & ROBIN ADVENTURES • DC
It's still good. It's still great, too.

HOUSES OF MAGIC • DC/Vertigo
Hey, read the article, okay? Geez, some people.

CAPTAIN AMERICA • Marvel
It's still Mark Waid and Ron Garney, so bank on it.

FATALE • Dreamwave Comics
To miss this book would be "FATAL".

FLASH • DC
It's still Mark Waid and...hey, wait a minute!

HITMAN • DC
We're warning you now, this book is where it's at.

IMPULSE • DC
It's still Mark Waid and...this is rigged, isn't it?

THE INCREDIBLE HULK •
Even though the big guy's gone, what David's doing with She-Hulk more than fills the void.

MARS ATTACKS • Topps
When everyone else is clammering for this as their "hot book" around the time the movie comes out, remember who's been telling you about it all along (think "**Preacher**" and you'll get the idea).

MICKEY SPILLANE'S MIKE DANGER • BIG Entertainment
No longer Tekno, but still a tough guy's tough guy.

MINIMUM WAGE • Fantagraphics
Y'know, not everything that's good needs to involve spandex and violence.

PREACHER • DC/Vertigo
See **Mars Attacks**.

STARMAN • DC
[Imagine someone pounding on your head as you read the next line:]
How...many...times...do...we...have...to...tell...you!

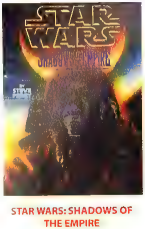
SIN CITY: THAT YELLOW BASTARD •
Dark Horse
And we're not biased at all. Not one bit. No, sir.

VARIATIONS ON THE THEME •
Scarlet Rose Productions
They just keep getting better.

VERTIGO VERITE: THE SYSTEM • DC/Vertigo
Find out why Peter Kuper's stuff is so skinny-fresh-phatt

WILDC.A.T.S • Image
Alan Moore is still writing it.

Words Without Pictures



STAR WARS: SHADOWS OF THE EMPIRE
BANTAM SPECTRA
by
Steve Perry

Taking place between *Empire Strikes Back* and *Return of the Jedi*, **Shadows of the Empire** is *the* Star Wars event of 1996. And all of it is based around the novel by Steve Perry, which tells the story of Luke, Leia, Lando, and Chewbacca as they try to rescue Han Solo before he can be delivered to Jabba. They don't get very far with their plans, however, as a plot to assassinate Luke Skywalker is quickly uncovered. Is Darth Vader behind it? They're not sure, but the reader knows the evil culprit is actually Prince Xizor, a generally slimy, seductive character who knows nothing of The Force but lots about manipulation and malignity. So much so, in fact, that he thinks he can do away with Vader by killing Luke, and, if he has his way, get Princess Leia in bed in the process. Xizor and his companion Guri are both well-crafted characters that Perry handles with obvious enjoyment, but the other new kid, Dash Rendar (a good guy) comes off as a pale imitation of Han Solo with no personality of his own. There are some good scenes, but many of them are pulled directly from the original scripts to *Empire* and *Jedi*, including an absorbing study of Luke as he builds and tests his lightsaber. What Perry handles best are the action sequences, which are both powerful and just detailed enough to make the plot advance as the lasers fire. The climactic scene, in fact, is the highlight of the book, as the Milenium Falcon takes on a fleet of Xizor's ships over Coruscant; it's tremendously cinematic reading, echoing the crowded, claustrophobic skyscapes of *Blade Runner*'s futuristic setting. In the end, you know what happens because you've seen *Jedi*, but I know you're still just as curious as I was to see how everyone arrived there.

— Christopher Woodward

MARS ATTACKS: MARTIAN DEATHTRAP
BALLANTINE BOOKS (DEL REY)
by
Mathan Archer

I've been a fan of the comics since the first miniseries, and I'm anxiously awaiting the movie and the merchandising onslaught that it's sure to bring. I was also very excited when I heard about the novels, and now that I've read them, I'm only a little disappointed. Maybe it's my fault, being so used to the comics. You know, words *with* pictures. However, Nathan Archer tells a pretty good story: a bunch of humans are trapped with a bunch of Martians inside an old wacky mansion. Flying around outside of the mansion are numerous varieties of giant insects. This also poses a problem for the Martians. They created the giant insects but can't control them. The characters are a little more than your average stereotype, and the twists and turns are fairly predictable. Nathan Archer seems to focus too much on the human character development without exploring the characters of the much more interesting Martian invaders. But the story is well paced, doesn't take long to read, and serves as an appetizer for the fun to come with the movie. On one final note, it may have been more interesting if this whole thing took place in Graceland. Now that's a story!

— Joseph P. Rybandt

RÉSUMÉ WITH MONSTERS
WHITE WOLF
by
William Browning Spencer

Now this is a strange little Sci-Fi/Fantasy/Horror/Comedy novel. Imagine Woody Allen and H.P. Lovecraft have a kid. Enter William Browning Spencer. **Résumé** revolves around the worlds of Philip Kenan, part-time paste-up artist, author, and psycho. His life revolves around the fact that he believes that the ancient creatures created by Lovecraft are in reality trying to invade our world. The fact that no one but Philip can see this little fact keeps the reader, the characters in the novel and Philip himself guessing if he is crazy or if in fact the world is doomed to be taken over by an unspeakable evil race. It's wacky fun.

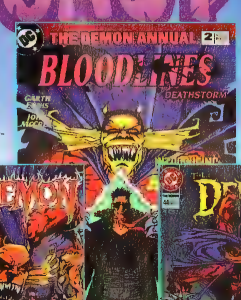
— Jeff Dillon

THE HUNGER AND ECSTASY OF VAMPIRES
MARK V. ZIESING BOOKS
by
Brian Stabelford

The general consensus in the world (and our office) seems to be that we've all had enough stories about vampires. I agree. However, when a book such as this shows up, I have to argue the point. The difference between this novel and the rest of the "glut" is intelligence and style; *this* is one smart book. The story involves the vampire Count Lugard, although one could hardly call him the focus of the tale. The meat of the book involves the Timothy Leary of the 1800's, one Professor Copplestone. Copplestone has created a rather interesting concoction which allows him to visit the future, a future populated by the vampiric overmen. After his drug-induced travels, he gathers a group of the "movers and shakers" of the time. H.G. Wells, Oscar Wilde and a host of thinly-veiled others (including the "great detective," whom I deduce to be Sir Arthur Conan Doyle) attend Copplestone's gathering to learn of this horrific future. Lugard listens with particular interest, after all, his race will eventually inherit the Earth. There is excellent interplay between the young, undiscovered Wells and Copplestone when Wells insists Copplestone has ripped him off. Examples like this, of the story within the story, are what made this book both fascinating and well paced. It read like one of the great adventures by such early fantasists as Wells himself or Jules Verne. I enjoyed this novel; it offered up more than most vampire clichés.

— Joseph P. Rybandt

FAN FORECAST



Once again, **FAN** is at the forefront! We bring you the HOT stuff first. We told you about **Starman.** We told you about **Preacher.** We told you about **Poison Elves.** Hello? Are you out there? Are you listening? "Bloodlines" ran through all of the DC Annuals in 1993. In 1996 **Hitman** debuted from the team of Garth Ennis and John McCrea. How do these relate? What's the connection? Tommy Monaghan, a.k.a. Hitman, first debuted in this annual (he also returned in issues #43-45 of the **Demon**). Tommy was just your average, run o' the mill guy that whacked caps for money (that's a fancy way for saying he killed people, hence the title Hitman). But, once he's attacked by the other-worldly Glonth, he becomes more than human. He's got X-Ray vision and can read minds, and he's a lot of fun at parties. With **Preacher**'s current popularity, look for **Hitman** to head down the same path, and of course Hitman's path starts right here. You can't go wrong, well you could, but don't blame us.

FLASHBACK

CABLE: BLOOD & METAL #1,2
Marvel Comics
Cover Date: October, 1992 - November, 1992
Writer: Fabian Nicieza
Artist: John Romita, Jr.
Current Guide Price: #1: $3.50 & #2: $2.50

Okay, okay, I know what you all are saying, but hey... this is one of our guilty pleasures! **Blood & Metal** is the kind of story that just drags you in, kicks you around a little bit, and just when you thought it was safe, makes you beg for more!! Leading into the X-Cutioners Song, this series gives an inside look at Cable's background as a mercenary and all around badass, as well as illuminates why he's so "loved" by those in the X-Universe with Cable by Fabian Nicieza's fast paced storytelling and John Romita, Jr's dynamic pencilling style, this book is still a fun read after all these years! So, if you have one to find, I you want access to a copy you can access!

FAN 15

*Looking for a quick, easy meal for the kids? Try whipping up a hot bowl of **FAN** Fifteen. Just mix two shots of **Preacher**, three cups of **Gen13**, a tablespoon of **Witchblade**, and just a pinch of **Star Man**. Mix with a little **Wolverine** and bake for three hours, and you'll have a meal the kids will love. And it's good for them too!*

1

PREACHER #1
This is it. Preacher is The Man! Garth Ennis and Steve Dillon make you cringe at every turn as they show you the seedier side of life. Armadillos beware

2

PREACHER #2
A case of the terrible two's. You see a lot of people thought **Preacher** was a mini-series. Boy were they wrong!

3

LADY DEATH: THE ODYSSSEY #1
Gee, what a shock! A Chaos book featuring Lady Death and a cool cover is in this list. Who'd uh thunk it!

4

WITCHBLADE #1
Let's hear it for Top Cow. The often overlooked studio has been churning out some impressive work. Michael Turner is one of the best finds of the year, and this book's popularity proves it.

5

WOLVERINE #100
Where the hell is the adamantium? Why does Wolvie look like Pitt? Are we ever going to have our questions answered?

6

CAPTAIN AMERICA #445
Waid and Garney are producing one of the most talked about books in comics. They really turned this baby around, and it took the fans almost no time to notice.

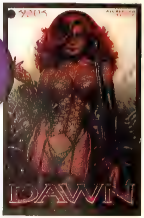
7

STRAY BULLETS #1
Even though we haven't seen a new issue in awhile, Lapham and his first look at the world are still commanding the big bucks.

8

POISON ELVES #1
It's gonna be a fight between Preacher and Lusiphur. And all these other books just best get outta the way

9



DAWN #1
Breaking into the top ten, this is the work that has helped to make Sirius a major contender in this here business. High demand and a healthy print run mean big-bucks-play-at-home-fun.

10

STARMAN #1
Jack, James, Wade and Tony are getting bumped around the list but have the determination and the fan power to hang in there

11

GEN 13 #2 (mini-series)
They're hanging on for dear life, but the gen-actives are ready to storm the world with a whole bunch of new stuff from those guys at Wildsorm.

13

GEN 13 #1 (variants)
The variant collection of the century still has the fans shelling out the cash to complete their sets

12

GEN 13 #1 (mini-series)
From the wreckage of **Deathmate** came Gen 13. Could you ask for any more?

14

DC VS. MARVEL #1
Ha- the little cross-over-that-could run out of steam?

15

MARVEL VS. DC #2
Ditto?

WHAT'S WHAT

a look at what's hot and what's not in comics this month

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Alright! A big month for reports! I have a lot more to say this time around as compared to the last few month's reports. So settle into your seat and I'll begin the show....

Archie Comics

It's rare that I report on Archie Comics, however, every once in a while, a comic comes out from this publisher that I feel compelled to write about. In this case, the comic is **Scooby-Doo** #10, which just happens to have been written by Mark Evanier and penciled by Dan Spiegle. I make a point to read the majority of "kid comics" along with the mainstream super-hero and a large percentage of the small-press titles. The difference in reading pleasure for this issue of **Scooby-Doo** was obvious from the first page. The characters talked and acted more like the cartoon I remember, and the art reminded me of the good ol' days of the cartoon before Scooby-Dum and Scrappy-Doo! I know, I know, the idea of an intelligent "kid comic" seems like a contradiction in terms but, not too long ago, so did the term "intelligent comic." Seriously, though, I recommend this issue! Normally Scooby-Doo sells around 25 copies a month.

Big Entertainment

For those of you who may be a little confused, Tekno Comix has decided to start publishing under the name of their parent company. So, just as I started reporting Valiant comics under Acclaim, I will now do with Tekno Comix under Big Entertainment.

Neil Gaiman's Mister Hero #1 and **Mickey Spillane's Mike Danger** #1 both just shipped to our stores. I ordered 20 copies of each title and sold 15 copies of **Mister Hero** with **Mickey Spillane** selling out. These are the two strongest titles out of the whole Big Entertainment line. Although **Mickey** just recently beat out both **Lady Justice** and **Phage**.

The new title to ship soon from B.E. will be called **NeuroJack**. Maybe if Joe Quesada did the art we could call it Neuro-Ninjack. Sure, just like Amalgam.

Caliber Comics

Mike Deodato Jr. is having the early work that he created in Brazil reprinted by Caliber Comics. The first title we received is **Ramthar**. I ordered 30 copies and sold less than 10 after four weeks. So I looked inside the comic (finally), [illegible] ting it to look abysmal (since the cover reminded me of an Extreme Studios comic). But I found the insides to be extremely well put together. Some of the layouts looked like there was a Paul Gulacy influence. Very clean work. The next comic to reprint Mike's stuff will be called **Fallout 3000**. Look for it!

Dark Horse

Lady Death: Odyssey #1 sold like wild fire. I ordered 55 copies and had none by the end of the first week. No reorders available. The comic sported a cool looking gold foil cover and I think this made a difference in sales.

Purgatori: Prelude #1 just shipped. I ordered 45 copies and sold 25. At $1.50 each, I feel that the rest of the copies will sell pretty quickly. Jim Balent's art looked good, though not quite as good as his work on **Catwoman**. Still, it's worth a look.

Dark Horse

The latest Sin City story, **That Yellow Bastard**, continues to be as exciting as the rest of the **Sin City** sagas, and our sales remain high. I generally order around 100 copies of each issue and have never regretted it.

Star Wars: Tales from Mos Eisley #1 did very well over the four week cycle comic stores function on. I ordered 40 copies and would have sold out had I not reordered 15 more to keep the book in stock. Despite no appearances of the core stars in this book, I found it to be as good a read as any of the Star Wars titles.

Usagi Yojimbo #1 (the latest mini series) just came out, and I ordered 55 copies and sold 40. This title has been a consistent seller over the years and the most recent issue has been no exception!

Image

Batman: Black and White #1 was a runaway hit! I ordered 80 copies and sold out in the first ten days. After ordering 15 more copies, I now have 7 left. This comic was comprised of five short stories, and though all of them were good, my favorite was Bruce Timm's (from **Batman Adventures**). Anyway, I was convinced enough to put in an advance reorder for the subsequent issues.

Artemis: Requiem #1 did very well. I ordered 75 copies and sold 65 in the first week! The story was great and the art by Ed Benes looked almost as good as Mike Deodato's. (small surprise since Mr. Benes presently works for Mike Deodato Studios). If you liked the Pre-Byrne **Wonder Woman** comics, read this title!

The Dreaming #1. I knew when I ordered this title that fans would be starving for **Sandman** related titles. Even though **Death: Time of Your Life** would be easing the pa

I thought these fans would be looking for a strongly written Vertigo comic. Hence my huge order of 200 copies. I have been following Terry LaBan's work (the writer) for a couple of years over in **Cud** (from Fantagraphics) and then in **Cud Comics** (from Dark Horse) and have enjoyed his humor. I know Peter Snejbjerg's art from **Sandman**. Since I liked both creators, I decided to use my previous **Sandman** orders to justify my numbers. There were 70 copies left over after the first week's sales. Exactly like **Sandman** used to do. I have no doubt the rest of the copies will sell over the next six weeks. I read it and found it to live up to the standards I expect from Vertigo.

This is the last comment for DC. So far, Lee's Comics has received only two different chapters in the "Legends of the Dead Earth" storyline, which is currently being published in this Summer's Annuals. The first, **Supergirl Annual** #1, had a good warm-up story which actually dealt with the aforementioned storyline. The second was **Robin Annual** #5. This Annual had a good story. It reminds me of Elseworlds stories, so don't be surprised if this year's annuals look like those from two years ago.

The one title I thought worthy of mention this month from Image is **Medieval Spawn/Witchblade** #1. I ordered 150 copies and sold 100 after the first two weeks. I have not read it yet, but I must say that I appreciate the dedication to Jerry Siegel on the title page. That had to be rushed to print.

Excalibur has been on a mild increase lately. It could be due to Nightcrawler's new haircut and goatee. All kidding aside, since Colossus has became a new member and with Warren Ellis and Carlos Pacheco as the creative team, this title has gone back to selling over 75 copies a month.

Sergio **Massacres Marvel** is the best humor comic to come out from Marvel since **Not Brand Ecch**. I ordered 65 copies and have 20 left after the first 3 weeks of sales. Trust me, you do not want to miss picking this book up. (Also, **Sergio Destroys DC** should have been on the shelves for a month by now. Check that out, too!)

Okay, in case this is not known, I am a big Spider-Man fan. I have only one comment on Spidey this month. Start picking it back up! It's getting better. SPOILER WARNING-The rumor at Lee's Comics is that Onslaught is the "impossible" Xavier from the Age of Apocalypse.

If you were paying attention last month, I promised a new feature. There are certain areas of the market that I feel need attention. This month...Comic Strips

Here at Lee's, we find that we can sell a large amount of the latest collection of comic strips that have caught the general public's eye.

For instance, Lee's generally sells about a hundred copies of the latest **Calvin & Hobbes** book. The best part is that Andrews and McMeel keeps all the collections of **Calvin & Hobbes** in print. The upshot of that is that we make regular profit on the whole line of titles.

The most recent example at Lee's is that we ordered 20 copies of the latest Dilbert collection-**Still Pumped From the Mouse**. All the copies were gone in four weeks. We reordered 20 more, and in the two weeks after receiving them sold 15. By paying a little attention to the national market, we serve our customers better and make a tidy profit, too.

Ha, ha! You wish! Okay... We had **Planet Comics** #55 in Fine sell for $20.

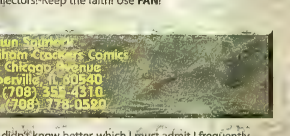
Well, those ASM collections I reported last month have a little left over for this month's report. Plus, Lee and I both made a couple of small 50's buys to add a little excitement to the overall report. Look, be patient. Next month you can look forward to a full report on the Wonder-Con. Even if I can not report sales, I'm sure I can entice you with a few choice acquisitions. Until then, maybe this will assuage you.

Classics Illustrated #55 1st Prt. in Good for $13. **Four Color** #378 in VG for $34, #200 in VG for $20, #422 in Good for $25. **Walt Disney's Comics** #87 in VG for $27. From EC, **Aces High** #2 in VG for $22 (to Jas Obrecht, a very regular old comics customer). From Fawcett, **Hot Rod Comics** #2 in VG for $20. DC Comics-**Batman** #198 in VG for $20. And lastly, from Marvel, **Amazing Spider-Man** #14 in Fine for $425 (thanks to the Chinster!), #10 in Good for $65, #17 in Good for $66, #47 in Good for $11, **Annual** # 4 in VG for $16 and **Annual** #7 in Fine for $11. **Avengers Annual** #1 in VG for $14. Get this...**Defenders** #6 in VF for $11. There is a market for **Defenders**!

Lastly, for the current market. **X-Files** #1 in NM for $30.

This was a much, much, better month for a healthy report. Things are looking great for our local area of sales. Mainstream comics are at a steady level, "Kid Comics" are coming into form, Small Presses continue to grow, and bad girl comics are finally slowing down. All I have to worry about now is if they make Bizzarnage a regular villain.

Collectors!-Keep the faith! Use **FAN**!



If I didn't know better, which I must admit I frequently don't (a fact which is proven by the frightful amount of **Batman/Manbat** that I'm forced to look at on a daily basis), I'd say that people are actually getting really excited about comics again. In fact, there's so much enthusiasm and giddy anticipation in the air, I've personally discovered joy in my heart and in my loins.

Of course, it's fairly typical to find ourselves looking toward the future as we languish in the pre-summer lull. Everyone just seems to be waiting for the next big thing; a hush falls over the crowd as the dice are placed in the publishers' hands. Sure, **Marvel vs DC** helped, but mama still needs a new pair of shoes.

I had actually planned to say quite a few positive things about Marvel. I was going to rhapsodize glowingly about their plans to bring back some semblance of continuity,

the recent growth of virtually every **X-Men** related title, their decision to finally rectify the Spider-Man fiasco, the fact that people are offering me their first-born for a copy of **Wolverine** #100, and the glitchy new icons that recently showed up in the upper left-hand corners of their titles.

Unfortunately, Sergio Aragones destroyed the Marvel Universe and left me with nothing to write about.

Perhaps this Sergio fellow was also instrumental in Marvel's destruction of the old comic distribution system.

IDK

The final issue of **Sandman Quarterly** finally arrived and sold well, as did **Books of Magic** #25, **The System**, and the first issue of **The Dreaming**. It's difficult to believe that some were worried for the future of a post-**Sandman** Vertigo. Of course, that was also before the surprise success of the highly acclaimed **Preacher** title. It seems as if the Vertigo line is responsible for quite a few comic readers who wouldn't otherwise be visiting the comic shop. These are intelligent readers who are looking for something different from the latest mutant slugfest, the current personality of Spawn's cape, or whichever **Zen** #1 showed up this month. We need to present a wide range of material in order to expand the reading audience. There's no rule that says that one store shouldn't be able to sell both **Archie** and **Satanika**, just as there's nothing stopping a movie theater from projecting *Showgirls* onto the same screen that once featured *The Lion King*. Vertigo (and its sales' success) is one of the main reasons that I don't fear for the industry. However, I do fear for the close-minded people who should really be a bit more tolerant of things that they might not agree with.

Medieval Spawn/Witchblade #1 wasn't quite the blockbuster that we expected, but it was pretty damn fun. The **Witchblade** book itself continues to generate quite a bit of enthusiasm. #1 and #2 of this series are two of our most eagerly sought after back issue, with #1 selling at $10 and #2 flying out the door at $7.50.

Expectations for Terry Moore's **Lady Extreme** would surely be greater were the book not coming out of the Extreme Studio. Oddly enough, people have expressed some concern about the upcoming move of **Strangers in Paradise** to Homage Studios, as if some sort of **SIP/DefCon 4** team-up was in the offering. Perhaps Alan "Will Write for Food" Moore might even get to take a stab at writing the newly colorized book.

Dead Zone

They're not selling any large numbers, but people are starting to notice this company's offerings, especially **Fatale**. Much like the lingering radiation at Chernobyl, Jim Shooter just refuses to go away. Solid storytelling and art might eventually turn this company into a major player. You know, kind of like Valiant when it was a viable publisher.

Lady Death: Odyssey #1 was a big success, and the **Purgatori** miniseries looks like another hit. We're already getting more than cover price for **The Odyssey**. Sure, sometimes it's hard to sleep at night, but sometimes it's easier when the mattress is stuffed with money. It's nice to see that **Lady Death** didn't take the big spin down the bad girl drain that's claimed many of her inferior competitors.

Dr. Zhivago

Sales of these titles have definitely dropped as of late, which I personally believe is a good thing, since these are the books most likely to get me led out of the store in handcuffs.

Manga

In the greatest unbalanced entertainment swap of all time, we gave Japan the opportunity to see the films of Sylvester Stallone, and they gave us manga. The fan base for these titles and/or videos continues to grow. **Maison Ikkoku**, **Ranma 1/2**, and **Battle Angel Alita** are some of Viz's strongest sellers. Unfortunately, you may have encountered some difficulty in finding these titles since Sergio destroyed the old distribution system. I recommend seeking them out and giving them a try, though.

Wretched Excess

In terms solely of a market report, these books suck; they just don't sell nearly as many copies as they should. None of the following titles sell even ten copies here, but my sadness could be your gain. The deuce you say, and well you should, but think of this, folks…There may be another **I, Lusiphur** or **Cry for Dawn** lurking in this list of quality comics.

Minimum Wage is quickly turning into one of the finest independent books around. It features realistic stories about characters you might feel you've actually met before. Unlike **Strangers in Paradise**, there seems to be little danger of any of the **Minimum Wage** characters having to carry around baggage from their sordid, yet adventurous past. It isn't that we don't love **SIP**, but it no longer fits in the overlooked section.

Strange Haven is apparently being compared by some to *Twin Peaks*. However, I found that the pictures didn't move and there was no sound. This did not prevent me from enjoying the book, though.

Legion of Superheroes/Legionnaires are better than just about all of DC's other superhero books, so just bite the bullet and dive into the continuity pool, you pansies.

The Comics Journal may be attitude-laden, but it *is* a good read for anyone who sees comics as an art form. Even Eros Comics, I suppose.

J.J.M., Jim Woodring's erratically published showcase, isn't for everyone; then again, neither was the work of Salvador Dali.

Finally, try a copy of Chris Ware's **Acme Novelty Library**. The book certainly isn't a big pick-me-up, but the ads alone are worth the price of the book. More anal comic geeks beware: for the size of any given issue is usually radically different from any other issue. This title fits best on a bookshelf, as opposed to being stored in those rows and rows of white cardboard boxes that always embarrass you when guests arrive.

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If it doesn't snow anymore, I guess it's Spring:

[illegible]RGE SALES

I love **Lucy** #1(F) $75.00, **X-Men** # 1(good) $200, **Fantastic Four** #1 (good) $600, **Fantastic Four** #4 (VG) $300, **Strange Tales** #110 (VF) $220, **Flash** #105 (F) $600, **Daredevil** #1 (good) $100, **Showcase** #22 (VG) $175, **Sub-Mariner** #1 (F) $60. **Justice League** #1 (good) $100.

Sales in general are solid, but non-keys have to be discounted 10-20% in order to move sometimes. We sold **Amazing Spider-Man** #111-50 in VG-FIne very quickly. No surprise there.

Newer comics (last five years): The only heavy interest seems to be in series with low print runs or that are ordered in low amounts: **Ghost**, **X-Files**, **Preacher**, **Books of Magic**, **Captain America** (Mark Waid got the shaft from Marvel. But then again, with Liefeld coming in, we're all going to suffer).

Marvel adds pages, cuts cover prices, and cuts my discount. Well, two out of three isn't bad.

DC should probably just stop publishing anything other than **Batman**. They seem "heck-bent" on putting out more "Bat" titles than Marvel does with Spider-Man. I expect two more by the time George Clooney suits up for the next movie. Please DC, give the Bat Guy a break. Fans can't afford this many "Bat books." And $2.95 for a black and white **Batman** comic? Nice stories, but my customers have said they'll wait to pick it up later at a show for $1.00.

With Image and Marvel teaming up, I guess all that's left is to start looking for the other three horsemen.

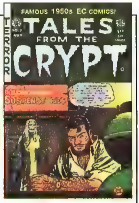
I love comics. But the "business" is taking the fun out of this great hobby. Here we have one of the great original American Art forms, and we don't know what to do with it anymore.

HOW TO ATTRACT NEW CUSTOMERS

TV spots for the comic book adaptations of *Sliders*, *Space: Above and Beyond*, *Lois and Clark*, *Simpsons*, *Duckman*, Disney Afternoon shows, *X-Files*, *Savage Dragon*, *The Maxx*, *Spider-Man*, *X-Men*, *Marvel Action Hours*, *The Tick*, *Casper*, the *Turtles*, *Animaniacs*, *Pinky and the Brain*, and on and on. Dark Horse tried it on *G.I. Joe* and it helped. In fact, Dark Horse seems to be the only company that tries new things to bring in new customers. Comic book companies should seriously consider buying TV ads for their books.

Examples: Dean Cain reading a **Superman** comic; then threatening to sue for copyright infringement. Chris O'Donnell as Robin, cruising around on his motorcycle. The cast or a part of the cast of *Sliders* sliding into a world where "they" are comic book heroes. David Duchovny and Gillian Anderson walking through a darkened hallway, flashlights the only light, typically scary music, and, as their lights shine on an **X-Files** comic, they both jump!

TV made *G.I. Joe*, the *Turtles*, and the *Power Rangers*. It's



Reprinting the originals, in affordable facsimile format! Easy-to-buy, easy-to-read, available in comics shops or from the publisher! HBO's Crypt-Keeper and stories are adapted from EC comics!!

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better than another *Batman* movie that brings no one into our stores.

The *Anti-Gravity Room* on the Sci-Fi Channel does a decent job of reviewing and talking about new comics, but I wish it were on a different channel so that more people could see it—perhaps even in syndication.

This summer should be yet another transitional one for comics. But I see a light at the end of the tunnel. And as things brighten up, enjoy your comics.

Jim Hrozek
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You know, I'm trying very hard on these market reports to help you guys be a little more on the pulse of the marketplace. I hope I can pass on just a little of what I've learned. What's that old adage? You can lead a comic collector to comics but you can't make him read! Or was it, you can't teach an old comic collector new tricks! You know what I'm talking about, I just changed a few words. Which, if you think about it, is about the same as what they've been doing with new comics lately. You know, take an old premise and change the names around and viola! they have a comic that they think is disguised. But us hard-core fans know what's under the shiny outer coating. I do believe, though, that some companies are beginning to shed that outer coating and give us a little of that raw comic we've knew and loved from comicdom's glorious past...A few of which I would like to mention in the following paragraphs.

This is one title that has been growing big time. A combination of great story and great art make for one of the most interesting takes on one of Marvel's most loved and enduring characters. Waid and Garney have breathed new life into a character whose book has been floundering on the edge of cancellation for years. I'm just sorry to see that this is one of the books destined to be handed over to Mr. Liefeld. I'm not saying he's going to mess up what these guys have been trying to redefine, I'm just saying that it's bad timing. I think Marvel's making a big mistake on this title. My sales on this book have quadrupled in the last 6 months, but I don't know if it will be able to keep up those sales figures. The first few issues by this team are Hot, Hot, Hot. Try to find them!

With the exception of a few titles, Image is cold. I wonder when that new issue of **Lady Supreme** is coming out. You know, it's Kid Supreme's mother and Supreme's wife. I'm just kidding! I do believe that this will be one great book when the reigns are handed over to Alan Moore. With Mr. McFarlane's recent acquisition of Eclipse's stable of characters, do you think that the resurgence of Miracleman is very far off? Possibly, written by Alan Moore and drawn by Mr. McFarlane? Here's hoping.

I've heard through the grapevine that **The Spirit** is going to become very interesting, very shortly! You say big deal? How about **The Spirit** penned by Neil Gaiman and drawn by Frank Miller? This should make people stand up and take notice.

The new **Crow** mini-series was one of the best-selling and best received comics in a long time, and I look forward to the next one this summer. It's too bad that not everyone will see this new series. With the distributor shakeups, this book will not get as wide a recognition as it should.

Is **The Dreaming** going to take over where **Sandman** left off? I don't think so, but this book has a certain flair that could possibly appeal to fans of **Sandman**. Be sure to pick up a copy before (as with most of the Vertigo titles) they're all gone. Recent Hot books include the following: **Preacher** #1-$20.00 easy, #2-$12.00, #3-$9.00. Are you ready for this ridiculous price? At last weekend's Nostalgia Convention, a copy of **Sandman** #4 went for $10.00. This is *not at all* the norm, it's just what you get when you have a minimum bid auction. Fans ate it up! The **Death** mini series #1 is still selling in the $8.00 range and is still in high demand.

Is exactly what it was when the latest #1 of Lady Death's new mini came out: Hot, Hot, Hot! An all-gold foil cover graced this particular installment of the testosterone filled line of Chaos comics. Wow, what a cover! Every time you think you have this company figured out, they slip another one in on you. I thought gimmick covers were a thing of the past and then, Bam. I guarantee you that this book's cover will make this a sought after collectible in the secondary market. Yes, by all means, judge this book by its cover. My prediction is that, by the summer, this issue will be in the $12.00 to $15.00 range. Remember, you heard it first in Overstreet's **FAN**.

If it wasn't for their *Star Wars* properties and their off-beat movies, Dark Horse might not be a major player at all. Speaking of off-beat movies, when is the *Barb Wire* movie supposed to be out? The trading cards of the movie have already been out for at least a month and a half, and I've seen no film trailers or anything for the upcoming movie. As a matter of fact, I saw the movie trailer last summer at the San Diego Con.

Although, not published by Sirius, the **Cry for Dawn** series from a few years back is one Hot book. I recently sold a #1 for $190.00 and a #2 for $120.00, as well as the rest at some pretty impressive prices. I didn't think this book had it in it. And while not as heavy duty as its counterpart, the regular series **Dawn** #1 is bringing $7.00 to $8.00 a pop.

I guess that's it from the sticks of New Mexico. If you're ever out here, say howdy. Speaking of saying howdy, Howdy Rich!

another Star in the Gemstone Universe

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest relection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most hobby stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisable papers, and webbing reinforcement.

After years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. **Note:** The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition.** Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. *With 90% of Near Mint price.*

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. *Between 70% and 72% of Near Mint.*

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. *Between 41 and 43% of Near Mint.*

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. *Between 28 and 30% of Near Mint.*

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. *Between 14 and 16% of Near Mint.*

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price. *Between 5 and 10% of Near Mint.*

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. *Worth 5% of Near Mint.*

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154-Nemeses begins (origin), ends #170 ..... 25.00
155, 156, 159-167, 169-174 ..... 20.00
168-Otto-a(p) 25.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr.-May, 1955-No. 100, Feb.-Mar., 1966
National Periodical Publications
32-40: 32-1st comic approved issue 75.00
41–50 ..... 60.00
51–70 ..... 42.00
71–85, 90–105: 95-1st monster issue (11/65) 22.00
84-Aquaman cameo 25.00
106-109-Monester-c/stories by H. Adams-c/a 35.00

ADVENTURES OF CAPTAIN AMERICA
Sep 1991-Jan 1992 (4.95, color, limited series)
Marvel Comics
1-4-Mooney-c, Wrzg.ave-a (1-3) 5.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994-No. 4, Aug. 1994 (2.95, color mini-series)
Marvel Comics
1-Characters from X-Men 5.00
2–4 ..... 4.00
TPB (14.95) rtl-4 ..... 15.00

ADVENTURES OF JERRY LEWIS, THE (Adv. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41 Nov. 1957-No. 124, May-June, 1971
National Periodical Publications
41–60 ..... 40.00
61 80 68, 74 PB-to-c 30.00
81-91,95-98,58-100 89-Bob Hope app. 18.00
92-Superman cameo 24.00
93-Batman/Robin x-over Joker-c/story 32.00
101-103, 106-Neal Adams-c/a 24.00
102-Beat-a app., N. Adams-c/a 25.00
105-Sq.penman x-over 22.00
106-111,113-116 ..... 9.00
112-Polly x-over 12.00
117-Wonder Woman x-over 12.00
118-124 ..... 6.00

ADVENTURES OF SPIDER-MAN
Apr 1996-Present (99¢, color)
Marvel Comics
1–3-based on an animated series 1.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan. 1987-Present
DC Comics
424 ..... 2.25
425-449: 449-Invasion 2.00
450–462 ..... 1.75
462-Superman/Flash x-over 5.00
464-Lobo-c/app. pre-dates Lobo #1 ..... 4.00
465–479, 481–497, 493-Last $1.00-c 1.25
497, 498, 500, 52 (pp.) 2.00
492–495 ..... 1.50
496-Doomsday cameo 2.50
496, 497 2nd printings 1.00
498-Doomsday/Funeral issue 5.00
498 -499-Funeral for a Friend, Supergirl app. 3.00
-Intro Lobo 3.00
Ann ual 1 ('87) Starlin-c & scripts 1.50
Ann ual 2 ('90) Lobo app. 2.25
Ann ual 3 ('91, 2.00)-Armageddon 2001 ..... 2.25
Annual 4 ('92, 2.50)-Guy Gardner/Lobo story 2.75
Annual 5 ('93, 2.50)-Bloodstorm Earthquake 2.75
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story 3.00
Annual 7 ('95, 3.95)-Year One story 4.00

ADVENTURES OF THE FLY (The Fly #1-6, Fly Man #32-39)
Aug. 1959-No. 31, Oct. 1964, No. 31, May, 1965
Archie Publications, Radio Comics
1-Sh.old app., origin The Fly, 5&6-c/a 350.00
2-Wi llamson, 5&6 ..... 250.00
3-Origin retold 195.00
4 5&K c/Powr, rs Sh old w-over 140.00
5-10-7-1st 5.A app. Black Panel & 1st S.A app. Shield (also in #9) 120.00

...35-39, 20 Organ Flygirl retold. ... 41.00
...wins & organ Flygirl ... 60.00
...30 Tad S.A. orgy. Comet ... 30.00
...ck Pond, Shield, Comet app. ... 32.00

ADVENTURES OF THE JAGUAR, THE
...1961 No. 15, Nov. 1963
...Publications (Radio Comics)
...ng & 1st app. The Jaguar ... 140.00
...1 Last 10¢ issue ... 72.00
...iquid app. ... 52.00
...10 ... 40.00
...15-13, 14: Catgirl, Black Hood app. ... 32.00

ADVENTURES OF THE MASK
...1986-Present (2.50, color)
...Dark Horse Comics
...based on cartoon ... 2.50

ADVENTURES OF THE X-MEN, THE
...Apr 1996-Present (.99, color)
...Marvel Comics
...based on T.V. show; 3-Spider-Man-c/app. ... 1.00

AGENT THREE-ZERO
...Sept. 1993 (3.95, color, 52 pgs.)
...Coal Town, Inc.
...Foldout wizard & poster; Psatt-a/a (1st work) ... 5.00

AGENT THREE-ZERO: THE BLUE SULTANS QUEST/BLUE SULTAN-GALAXO FACT FILES
...1 (12.95, color w/short on comics, limited series 4)
...Con Novels
...(93-Big book w/Blue Sultan ... 3.00
...(94)-Polybagged w/trading card, flip book w/Blue Sultan ... 4.00
...5 (95)-Platinum embossed edition, flip book w/Blue Sultan ... 6.00

AGENTS OF LAW
...Mar 1995 - Sep 1995 (2.50, color)
...Image Comics
...1-5: 6-Predator app. ... 2.50

AGE OF APOCALYPSE: THE CHOSEN
...1995 (2.50, color, one-shot)
...Marvel Comics
...Weapon-x-c ... 3.50

AGE OF INNOCENCE: THE REBIRTH OF IRON MAN
...1996 (2.50, color, one-shot)
...Marvel Comics
...Iron Knight of Ivory Mark ... 2.50

AKIKO ON THE PLANET SMOO
...Nov. 1995-Present (2.50/3.95, B&W)
...Dark Horse
...1-3.95: gatefold-c, Crikey-s/a ... 4.00
...2.50: Crikey-s/a ... 2.50

AKIRA
...Jan 1988-Dec 1995 (3.50/3.95/6.95, color; deluxe)
...Epic Comics

Aliens Colonial Marines #2

1, 2-2nd printings ... 4.00
2-5 ... 2.50
6-16 ... 4.00
17-33: 17-Begin 3.95-c ... 4.00
34-38 (6.95): 37-Steele back-up, Gibbons, Williamspo-ups, 38-Morbius, Alfred, Pratt, Toth, Romita, Van Fleet, O'Neil, Mazzucchi-pin-ups ... 7.00

ALIENS, THE (Captain Johner and...)
(Also see Magnus Robot Fighter)
Dec 1991-Dec 1992, Dec 1, May 1992
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning ... 15.00
2-Some corrosion ... 4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July 1989 (1.95, B&W, mini-series)
1-1st appearance Aliens in comics ... 25.00
1-Second printing ... 5.00
1-third - Sixth printings ... 2.00
2 ... 15.00
2-Second printing ... 2.00
2-Third printing ... 2.00
3 ... 9.00
4 ... 6.00
5, 6 ... 5.00
3-6: 2nd printings ... 2.00
Aliens Mini Comic 1 (2/89, 4x6")-Included In Aliens Portfolio ... 4.00
Aliens Platinum Edition (See Dark Horse Presents...) ... 10.00

ALIENS
Aug. 1989-No. 4, 1990 (2.25, color, mini-series)
V2 #1 ... 10.00
V2 #1-2nd printing ('90, 2.25) ... 2.25
2-4 ... 6.00

ALIEN 3
June, 1992-No. 3, Aug. 1992 (2.50, color, mini series)
1-3-Sydam painted-c ... 2.50

...BERSERKERS
Jan 1995 - Apr 1995 (2.50, color, limited series)
1-4 ... 2.50

...COLONIAL MARINES
Jan, 1993-No. 10, July, 1994 (2.50, color, limited series)
1-10 ... 2.50

...EARTH ANGER
Aug, 1994 (2.95, color, one-shot)
nn-Bone-a/story; wraparound-c ... 3.00

...EARTH WAR
June, 1990-No. 4, Oct. 1990 (2.50, color, limited series)
1-Sam Keith-a/pl in all ... 2.50
1-2nd print ... 2.50
2 ... 8.00
3,4 ... 6.00

...GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
1-4-Sydam painted-c & Wraparound-c, pull-out poster ... 2.50

...HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
1-4-Sibley Jones-c/a in all ... 2.50

...LABYRINTH
Sept 1993-No. 4, Jan 1994 (2.50, color, mini-series)
1, 4: 1 Painted ... 2.50

...MORON HIVE
Feb 1996 (2.50, color, one-shot)
nn- ... 2.50

...MONDO PEST
Apr 1995 (2.95, color, one-shot, 44 pgs.)
nn-reprints Dark Horse Comics #17-24 ... 3.00

...MUSIC OF THE SPHERES
Jan, 1994-No. 4, Apr, 1994 (2.50, color, limited series)
1-4 ... 2.50

...PREDATOR: THE DEADLIEST OF THE SPECIES
July 1993-Aug 1995 (2.50, color, limited series)
1 ... 4.00
2-13-Bolton painted-c; 1-3-Sale-p ... 3.50
1-Embossed foil platinum ed. no price/no ads ... 25.00

...ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)
1-4 ... 2.50

...SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
nn- Peter Milligan script, pa.ted-c/a ... 5.00

...SPLINTER
Mar, 1993 (4.95, color, one shot)
nn- D.Gibbons script ... 5.00

...STRONGHOLD
May 1994-No. 4, Sep, 1994 (2.50, color, mini-series)
1-4 ... 2.50

...VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
1-(7/90, 1.95, B&W)-r/DHP 34-36 ... 14.00
1 ... 10.00
1-2nd printing ... 2.50
2,3 ... 8.00
4-Dorman pa.ted-c ... 5.00

...VS. PREDATOR: BOOTY
Jan 1996 (2.50, color, one-shot)
nn-a.ted-c ... 2.50

...VS. PREDATOR: DUEL
Mar 1995 - Apr 1995 (2.50, color, limited series)
1, 2 ... 2.50

...VS. PREDATOR: WAR
May 1995-Aug 1995 (2.50, color, limited series)
0-4 ... 2.50

ALIEN WORLDS
Dec, 1982-No. 3, Jan, 1983
Pacific Comics/Eclipse
1 ... 1.50
2, 9: 2, 4-Dave Stevens-c/a ... 1.00
3-Dbl. 1-Art Adams 1st pub. art ... 3.00

ALL AMERICAN MEN OF WAR
No 127, Aug-Sept. 1952-No. 117, Sept-Oct. 1966
Matin-oral Period (all Publications)
127 (1952) ... 625.00
128 (1952) ... 425.00
2 (12-1/52) 53) - 5 ... 165.00
6-10 ... 250.00
11-18 Last pre-code issue ... 175.00
19-28 ... 155.00
29-30, 32-Wood-a ... 165.00
31, 33-40 ... 100.00
41-50 ... 105.00
51-66 ... 75.00
67-1st app. Gunner & Sarge ... 100.00
68-70 ... 60.00
71-80 ... 50.00
81-85-88: 88 Last 10¢ issue ... 45.00
82-Johnny Cloud begins ... 75.00
89-100 ... 30.00
101-117-Johnny Cloud app. 111, 115 & 117 ... 22.00

ALLIANCE, THE
Aug 1995-Present (2.50, color)
Image Comics
1-3 ... 2.50

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics
1-48, 60-67 ... 2.00
47-Mid-Flame-a (1st full story) ... 4.00
Annual 1 ('83 V1#2 9/84) ... 1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National/Periodical Publications
1 ... 12.00
2-8, & 2 D.Adkins by Morrow begins, 3-Origin El Diablo ... 5.00
9-Faustra +13 pgs. ... 6.00
10-1st app. Jonah Hex (2-3/72) ... 30.00
11-2nd app. Jonah Hex ... 50.00

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-No. 130, Mar, 1994 (#52 on are comic sale)
Marvel Comics Group
1-1st pgs.) Byrne-a begins, Wolverine cameo ... 2.50
2-12, 12-Double-size ... 1.75
13 Wolverine app. ... 4.00
14, 16-18-Wolverine cameo ... 1.25
15-Mon-Eyes, Wolverine cameo ... 2.00
18-28, Last Byrne issues ... 1.25
29-32, 35-49: 30-Portacio-i begins ... 1.00
33, 34-Wolverine app. 34-Origin retold ... 4.00
50-Double size ... 1.25
51-Jim Lee's 1st work at Marvel ... 1.00
52, 53/Wolverine; 53-Lee-Portacio-a ... 1.00
54, 63, 64-No Jim Lee art ... 1.00
55-62-Jim Lee art(p) ... 2.50
65-74, 76-86, 76-Wolverine, Spider-Man ... 1.25
75-(1.95, 52 pgs.) ... 3.00
87-90-Wolverine app., Jim Lee-c ... 1.00
91-99, 101-105, 107-119, 121-129 ... 1.50
100-(2.00, 52 pgs.) Avengers app. ... 2.00
105-Northstar revelation issue ... 2.50
106-2nd printing ... 1.25
120-(2.25)-Polybagged w/poster ... 2.25
130-(2.25, 52 pgs.) ... 2.25
Annual 1 ('86/90, 1.25) ... 1.25
Annual 2-(12/87, 1.25) ... 1.25
Special Y2#1 (6/92, 2.50)-Wolverine-c/story ... 2.50

AMAZING ADULT FANTASY
(Amazing Adventures #1 & Amazing Fantasy #15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)
7-Ditko-c/a-1st ... 525.00
8-Last 10¢ issue ... 125.00
9-13 ... 375.00
14-Prof. X prototype ... 400.00

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov, 1961
Marvel Comics Group (AMI)
1-Origin Dr. Droom (1st Marvel Supro-Hero) Ditko & Kirby art in all, Kirby monster-c 1-6 ... 1000.00
2 ... 425.00
3-6: 6-Last Dr. Droom ... 375.00

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group
1-Inhumans by Kirby in 1-3, ends #10 & Black Widow (ends #8) double feature begins ... 20.00
2-4 ... 10.00
5-8: N. Adams-p ... 12.00
9, 10: 9, 10-Magneto app. ... 7.00
11-New Beast begins (1st app.), ends #17 ... 32.00
12-17: 13-Brotherhood of Evil Mutants app. ... 6.00
18-1st app. Killraven, M. Adams-a ... 8.00
19-39 ... 3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug, 1962 (Sept, 1962 in Indicia)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man by Ditko (1 pg.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-a (5 pgs.)
GD VG FN NM
...1733.00 5200.00 26000.00

AMAZING FANTASY
Dec 1995- Mar 1996 (3.95, color)
Marvel Comics
16-18-Bizarro-s, Paul Lee-a, Spider-Man app. ... 4.00

AMAZING SCARLET SPIDER
Nov 1995-Jan 1995 (2.50, color)
Marvel Comics
1,2-replaces "Amazing Spider-Man" ... 2.00

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
Mar 1963-Sep 1995, Jan 1995-Present
Marvel Comics Group
1-Origin retold; Ditko-c/a #1-38; Kirby/Ditko-c; 1st Fantastic Four x-over (ties w/FF #12 as 1st Marvel
GD VF NM
x-over) ... 1200.00 3600.00 18000.00
1 (Golden Records Reprint) ... 180.00
(with Golden Records (1966) ... 260.00
2-1st app. The Vulture ... 2600.00
3-1st app. Doc Octopus ... 1850.00
4-Origin & 1st app. The Sandman ... 1500.00
5-Dr. Doom app. ... 1100.00
6-1st app. Lizard ... 975.00
7, 8, 10: 8-Early FF backup story ... 700.00
9-Origin & 1st app. Electro ... 765.00
11, 12-12: Doc Octopus unmasks Spidey-c/story ... 425.00
13-1st app. Mysterio ... 530.00
14-1st app. the Green Goblin (Norman Osborn); Ditko w/cover ... 1300.00

Amazing Spider-Man #244

15-1st app. Kozzes The Hunter, 1st mention of Miss Jane Watson (not shown) 450.00
16-1st mention/1-cover (yellow costume) 115.00
17-2nd app. Green Goblin (1st cover) 100.00
18-1st app. Red Leeds (later Hobgoblin) 125.00
19-Sandman app. 90.00
20-1st app. & origin The Scorpion 135.00
21-2nd app. The Beetle (see Str. Tales#123) 210.00
22-1st app. Princess Python 190.00
23-2nd app. Green Goblin (c/story) 210.00
24 ..... 170.00
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane) 210.00
26-4th app. Green Goblin, 1st Crime Master 230.00
27-5th app. Green Goblin 215.00
28-Orig.w/1st app. Molten Man 105.00
29,30 ..... 140.00
31-3rd-31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Paul Warren, 38-Last Dribb issue; 2nd app. Mary Jane Watson (cameo, face not shown, 7/68) 170.00
32-Green Goblin c/story; id revealed 175.00
33-4th Origin Green Goblin (1st time told) 275.00
34-1st app. Rhera 120.00
42-3rd app. Mary Jane Watson (cameo, last 2 panels)-1st time her face is shown 11/66 ..... 120.00
43-49 ..... 80.00
50-Intro Rhino (7/67) 145.00
51-2nd app of Kingpin 120.00
52-60: 56-Intro Copt. George Stacy 65.00
61-74: 69, 70-Kingpin app. 69-Kingpin c. /14-Last 12¢ issue 60.00
75-80, 91-93, 95, 99, 84, 85-Kingpin c/stories 60.00
90-Death of Capt. Stacy 62.00
94-Origin retold 50.00
96-98: Drug books not approved by CCA, Green Goblin storyline, 97, 98-Green Goblin c. 75.00
100-Anniversary issue (9/71) 170.00
101-1st app. Morbius; last 15¢ issue (10/71) 160.00
101-2nd printing (9/74; Whitman) 2.50
102-Origin/2nd app. Morbius (25¢, 52 pgs.) 110.00
103-118: 109, Dr. Strange-c/story (6/72) 25.00
118, 120-Spider-Man vs. Hulk 18.00
121-Green Goblin kills Gwen Stacy 110.00
122-Death of Green Goblin 130.00
123-128: 123-Cage app. 124-1st app. Man-Wolf (9/73), origin #125 ..... 24.00
129-1st app. Jackal & The Ringer (2/74) 275.00
130-133, 138-141, 152-160: 131-Last 30¢ iss. 15.00
134-Punisher-c/story 30.00
135-2nd full Punisher app. (8/74) 65.00
136-Re-intro Green Goblin (Harry Osborn) 40.00
137-Green Goblin c/story (Harry Osborn) 40.00
142,143-Gwen Stacy clone cameos 24.00
144-147, 148-Full app. Gwen Stacy clone, 145, 146-Gwen Stacy clone storyline cont., 147-Spider-Man learns Stacy is a clone 18.00
148-Jackal revealed 27.00
149-Spider-Man clone-s begins, origin & Jackal 40.00
150-Spider-Man decides he is not the clone 55.00
151-Spider-Man disposes of clone body 14.00
161-Punisher cameo, Hydrostrawker app. 12.00
162-Punisher, Hydrostrawker app. 19.00
163-173, 181, 190-169-Clone story recapped 181
Drug-c 8.00
rest-d 8.00
174, 175-Punisher app. 18.00
176-180-Green Goblin app. 18.00
191-193, 195, 199, 203-208, 210-219 ..... 8.00
194-1st app. Black Cat 15.00
200-Giant origin issue (1/80) 10.00
201, 202-Punisher app. 20.00
203-Orig.& 1st app. Calypso (10/80) 8.00
220, 237, 225-Rosenberg c/story (2/82) 8.00
221-Intro app. Hobgoblin (Ned Leeds) (3/82) (w/Hatcher card/ insert) 80.00
238-Wilfred Tatlow 25.00
239-1st Hobgoblin/Spidey battle (2nd app.) 45.00
240, 241, 246, 248, 249-Origin Kraven 8.00
244-Hobgoblin revealed (3rd app.) 10.00
245-Lefty Donovan w/Hobgoblin power battles Spider-Man (10/83); Hobgoblin cameo (4th app.) 9.00
250, 251-Hobgoblin/Spidey battle storyline 14.00
252-1st app. Black costume for Spidey (5/84) 35.00
253-1st app. The Rose 9.00
256-Jack O'Lantern app. 7.00
295, 296, 361, 364, 366-274, 277, 280, 282, 285, 256-1st Puma, 274, Zarathos (Spat of Vengeance) app. 279-aka O'Lantern-c/story 282-X Factor x-over 5.00
297-2nd app. Puma; hobgoblin is cameo 10.00
298-Hobgoblin x-app. (mirror) 8.00
299-Full Hobgoblin app., orig. M. J. Watson 10.00
301-Hobgoblin c/story 10.00
302-Hobgoblin c-s 10.00
362-Spider-Man unmasked 10.00
363-1st app. Silver Sable (6/89) 10.00
365-Silver Sable 2nd printing 3.00
375-(52 pgs.)-c/story is by Ditko; Hobgoblin x/s 15.00
376-Hobgoblin app. 12.00
377-Hobgoblin unmasks in lack Of Lantern 7.00
384-Punisher cameo app., Gang War begins, ends #388, Hobgoblin-c/story 10.00
385-Punisher app. as Punisher/Hobgoblin x-app. 8.00
386, 286, 286-Hobgoblin-c/app. (mirror), 287-Hobgoblin app. (mirror) 6.00
388-Hobgoblin Full app. 9.00
391-(25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin), Maximobile-Intro Of Lament) becomes new Hobgoblin 24.00
392-252 ..... 5.00
393, 394-Parts 2 & 5 of Kraven story 6.00
395-397 ..... 4.00
398-Ned McFarlane-c/a Begins (3/588), 1st app. Carnage; Ed-e Brock who becomes Venom (not as costume) 40.00
399-1st app. Scream/Venom x-costume 30.00
400 (52 pgs.)-Last Black costume, 1st full Venom story 45.00
401-405 ..... 15.00
406-411, 313, 314 ..... 10.00
412-Hobgoblin battle Green Goblin 22.00
417, 317-Venom app. 10.00
418-323, 325-3/9 Heavenly beg ns. 8.00
424 Subterranean app., McFarlane-c (no art) 10.00
426, 327, 329-Mc Farlane 12.00
428-Mc Farlane 12.00
430, 331-Punisher app. 4.00
432, 333-Venom-c/story 10.00
434, 336, 338-Intro 3.00
437-Hobgoblin app. 4.00
444-1st app. Cletus Kasady (Carnage) 10.00
445-1st full app. Cletus Kasady 10.00
446, 347-Venom app. 10.00
448, 349, 351-359 350 (1.25-c) 2.50
450-(1.50, 52 pgs.)-Origin retold 3.00
460-Carnage cameo 5.00
461-Intro Carnage 20.00
467-2nd printing w/ silver-c 2.00
462, 363-Carnage & Venom-c/story 9.00
462-2nd printing 1.00
364, 366-374, 376-387 373-Venom back up 3.00
376-Venom-c/story 376-Card-a/ app. 378-Maximum Carnage, part 3, 381, 382-Rulk app. 383-The Jury app. 384-Venom/Carnage app. 4.75
385-(5.95)-Silver hologram on-c, pull-a-pt poster; 1st app. Spider-Man 2099 ..... 6.00

375-(3.95)-Hols-grafx-c'ds, Venom-c/story 5.00
388-(2.25, 68 pgs.)-Nevereasted Editor, 2 back-up stories: Venom, Cardiac & Chance 4.25
388-(2.95)-Collectors Edition w/foil-c 3.00
389-396, 398-399, 401-412, 389-Begin 1.50-c/Green Goblin app., bound-in card sheet, 396-Power & Responsibility Pt. 2, 396-Daredevil-c & app. 403-Carnage app. 406-New Doc Ock app., 407-Human Torch, Silver Sable, Sandman apps., 409-Rante, Rhino app., 410-Carnage app. 1.50
390-(2.95) Collectors Edition; polybagged w/16 pg insert & animation print 3.00
394-(2.95, 48 pgs.)-Deluxe edition, Gp book w/Birth of a Spider-Man pt.2, silver foil-c 5.00
397-(2.25)-Flip book w/Ultimate Spider-Man 2.25
400-(3.95)-Death of Aunt May 5.00
400-(3.95)-Death of Aunt May-Double-c-embossed 6.00
400-Collector's Ed.-White-c 15.00
402-(2.95) variant-c, polybagged w/cards 3.00
Annual 1 ('61)-1st Sinister Six, new 41 pg sty 475.00
Annual 2 ('64)-New Doctor Strange sty (early) 210.00
Special 1 ('11/66)-Avengers vs Hulk x-over 85.00
Special 2 ('67)-Spidey battles Human Torch (new 41 pg story) 80.00
Special 5 ('11/68)-Peter Parker's parents; New 40 pg. Red Skull story 75.00
Special 6 ('11/69)-(41 pg. Sinister Six story from Annual #1 ..... 28.00
Special 7 ('12/70)-All reprints 28.00
Special 8 ('12/71)-All reprints 28.00
Sing Size 9 ('1973)-r/Spec. Spider-Man magazine (Green Goblin c/story, 40 pgs re-edited from orig. 52 pg. 28.00
Annual 10 ('1976-79)-All new-a, 13-Spider-a 8.00
Annual 14 ('80)-Miller-c/a 9.00
Annual 15 ('81)-Punisher app., Miller-c/a 20.00
Annual 16-20 ('82-'86) 7.00
Annual 21 ('87)-Wedding issue, direct sale 3.00
Annual 21 ('87)-Wedding issue, newsstand 9.00
Annual 22 ('88)-Evolutionary War 8.00
Annual 23 ('89)-Atlantis Attacks; Liefeld-p 6.00
Annual 24 ('90, 2.00) 4.00
Annual 25 ('91, 2.00)-1st sole Venom story 10.00
Annual 26 ('92, 2.25)-New Warriors-c/story, Venom solo story, cont'd in Spect. S-M Annual #12 ..... 7.00
Annual 27-('93, 2.95)-Polybagged w/card; 1st app Annex 3.00
Annual 28-('94, 2.95, 68 pgs.)-New Carnage-c/story 3.00
Giveaways: See Overstreet Price Guide listings

AMAZING SPIDER-MAN SUPER SPECIAL
Apr, 1995-Present (3.95, color, limited series)
Marvel Comics
1-Flip book 6.00

AMAZING X-MEN
Mar 1995 - July 1995 (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 5.00
2–4 ..... 3.00

AMAZON
Apr 1996 (1.95, color)
DC Comics
1-"Amalgam Comics" Byrne-c/s/a 2.00

AMAZON WOMAN
Feb 1996-Present (2.95, B&W, limited series, mature readers)
FantaCo
1-3-Tom Sniveton-c/s/a 3.00

AMERICAN FREAK: A TALE OF THE UN-MEN
July-Nov 1994 (1.95, color, limited series)
DC Comics
1–5 ..... 2.00

AMERICAN SPLENDOR (Dark Horse)
...SPECIAL: A STEP OUT OF THE MIST
Aug 1994 (2.95, B&W, one-shot)
1-Mr. Pekar-story 3.00
...WINDFALL
Sep 1995-Oct 1995 (3.95, B&W, Limited series)
1,2-Pekar-s 4.00

AMERICA'S BEST TV COMICS
1967 (Giant Size, 68 pgs., 25¢, one-shot)
American Broadcasting Company
1-Fantastic Four, Casper, Amazing Spider-Man 65.00

ANGELA
Dec 1994 - Present (2.95, color)
Image Comics
1-Gaiman-s/Capullo-a. Spawn app. 11.00
1-Variant-s/Capullo-a 9.00
Special Edition-Prute Saviour-c 30.00
Special Edition-Angela-c 30.00
1995 (9.95), #1.1-Julie Bell-c & w/Joan x2s 10.00
...GLORY: RAGE OF ANGELS
Mar 1996 (2.50, color)
1-Liefeld-c, Choi-a(p), variant-c 2.50

ANGEL AND THE APE (Brownies Meet Angel)
(See Showcase #77)
Dec, 1968-No. 6, Sept-Oct, 1969
National Periodical Publications
1 ..... 23.00
2–6 ..... 15.00

ANIMA
Mar 1994-July 1995 (1.75/1.95, color)
DC Comics
1-Bellard-c/#1-63 ..... 10.00
2 ..... 8.00
3–10 ..... 5.00
11-26: 11-Beg n5! 50-c. Last Grant Morrison scripts 2.50
27-49, 51-53, 55-57 ..... 1.50
50-(2.95, 52 pgs.) Last issue by Tom Veitch 3.00
56-(3.50, 68 pgs.) 3.50
60-82: 60-Begin 1.95-c 2.00
83-89, 92: Begin 2.25-c 2.25
Annual 1-3 (95-'97): Children's Crusade Pt. 3 ..... 4.00

ANIMAL MYSTIC
1993-Present (2.95/?) (52, B&W)
CFD/Vimas
1 ..... 45.00
1-alternate-s/a 60.00
1-2nd print 7.00
2 ..... 45.00
2-2nd print-Cheung 3.00
3 ..... 37.00
4-color poster insert 3.50

ANIMANIACS
May 1995-Present (1.50, color)
DC Comics
1–14 ..... 1.50
...A Christmas Special (12/94, 1.50) 1.50

ANNEX
Aug, 1984-No. 4, Nov, 1994 (1.75, color, limited series)
Marvel Comics
1-4: 1-Spider-Man app. 1.75

ANTHRO (See Showcase #74)
July-Aug, 1968-No. 6, July-Aug, 1969
National Periodical Publications
1 ..... 38.00
2–6 ..... 22.00

AQUAMAN (See Adventure #260, Brave & the Bold #28, Showcase #30-32, & Wallace Flower Comics #125)
Jan, Feb, 1960-No. 63, Aug-Sept, 1970
National Periodical Publications/DC Comics
1-Intro Ramp 550.00
2 ..... 235.00
3–5 ..... 130.00
6-10: 9 Sea Devils app 85.00

81, 20 ..... 70.00
82 34-40 ..... 50.00
83 Halo Aqua-Golf (see Adv. 266) 70.00
84 47-49 ..... 28.00
85 Orig. reprints 35.00
86 52 Deadman by M. Adams 40.00
87 53-57 (8/77) 58-Origin retold 11.00
88 63-67 (8/77) 58-Origin retold 7.00

AQUAMAN
Feb. 1986 No. 4, May. 1986 (Mini-series)
DC Comics
1 ..... 5.00
2-4 ..... 3.00
Special 1 (88, 1.50) 2.00

AQUAMAN
Dec. 1991 No. 13, Dec. 1992 (1.00/1.25 cover)
DC Comics
1 ..... 1.50
6-13, 0, 1/2 ..... 1.25

AQUAMAN (also see ATLANTIS CHRONICLES)
Aug. 1994-Present (1.50, cover)
DC Comics
0, 1/2-0, 10/94: Peter David scripts begin 4.00
2 Joker's hand 6.00
5-8, 11 (11/95) Superboy-1, Aqua. 4-Color app. 9.50
9, 11 Begin 1.75 c, 10-Green Lantern app., 16 vs. JLA
Monster Woman-c, 18-Ocean Master-app., 21-Zero-c 1.75
Annual 1 ('95, 3.50 Year One Story 3.50

AQUAMAN: TIME & TIDE
Dec. 1995 (No. 4, Mar. 1994 (1.50, color, 4 mini-series)
DC Comics
1-4: Peter David scripts. 1: Origin begins 2.00
TPB 56, 9.95) 1/1-4 ..... 10.00

ARAKNIS
1995 Present (2.50, color, limited series)
Mushroom Comics
1, 2: Drew Brothers-cs 4.00
3-4: Sam Kieth-cs 2.50

ARCANA ANNUAL
See BOOKS OF MAGIC for 8 ongoing series, & MISTER E)
1994 (3.95, color, 68 pgs.)
DC Comics (Vertigo)
Annual 1: Children's Crusade story; Tim Hunter app. 5.00

ARCHANGEL
Feb. 1998 (2.50 B&W, one-shot)
Marvel Comics
1: Wolfgang-s 2.50

ARCHER & ARMSTRONG
July, ...ore-mosity 1992- Sep 1994 (2.50, color)
Va...lent Comics
0 (7/92) Barry Smith-c/a 4.00
0, Collc...opy) 15.00
1, 8 3/2) M...er-c, Smith/Layton-a; origin 1st app. 3.00
Archer 3.00

Aquaman (mini-series) #3

2-7, 2-2nd app. Turok (c/sty), Smith-a(p), 3,4-Smith-c/a/s 3.00
8-14, 16, 52 pgs)-Combined w/Eternal Warrior #8; Barry Smith-c/a/scripts; 1st app./ow the Time Walker ... 4.50
9-35: 10-2nd app. Iron Tot, 11-Smith-c, 21,22-Shadowman app, 22-w/bound-in trading card. 25-Eternal Warrior app. 2.50

ARCHIE AS PUNISHER/THE POWERFUL
(Cpt. Punisher #4-6)
(See Jughead as Captain Hero & Life With Archie)
Sept. 1966-No. 6, Nov. 1967 (All 12¢ Issues)
Archie Publications (Radio Comics)
1-Super-hero parody; Punisher & Brillbeart (Reggie) app. 60.00
2 ..... 40.00
3-6 ..... 30.00

ARCHIE MEETS THE PUNISHER
Aug. 1994 (2.95, color, one-shot, 52 pgs.)
Marvel Comics and Archie Comics Publications
1-B.Lodh-s, B.Buscema-a on Punisher; S.Goldberg-a on Archer; same contents as The Punisher Meets Archie 3.00

ARGUS
Apr 1995-Oct 1995 (1.50, color, limited series)
DC Comics
1-3 ..... 1.50
4-6, 4-Eagle 1.75 ..... 1.75

ARMED AND DANGEROUS
Apr 1996-July 1996 (2.95, B&W)
Acclaim Comics
1-4-Bob Hall-a/c 3.00

ARMEGEDDON 2001
May 1991-Oct 1991 (2.00, 68 pgs.)
DC Comics
1-Intro Waverider 2.50
1-2nd & 3rd printings 1.75
2 ..... 2.50

ARMORINES (See X-O Manowar #25)
June 1994- June 1995 (2.25, color)
Valiant Comics
0-12: 7-Wraparound-c 2.25

ARRGH!
Dec. 1974-No. 5, Sept. 1975 (25¢)
Marvel Comics Group
1-Satire 3.00
2-5 ..... 1.75

ARTEMIS: REQUIEM (see WONDER WOMAN)
June 1996-Present (1.75, color, limited series)
DC Comics
1-Wonder Woman app. 1.75

ARZACH
1996 (6.95, color, one-shot)
Dark Horse Comics
nn-Moebius-c/a 7.00

ASH
May 1994-Present (2.50, color)
Event Comics
1-Quesada-p/story; Palmiotti-story; Barry Smith pinup 17.00
2-M. Negrete & Hetley pinup 10.00
3: Grell Darrow Big Guy pinup, 4-Jim Lee pinup 4.00
4-Fairweather Grell 10.00
4-Fairweather Red 20.00
4-Fairweather White 30.00
5, 6, 7-Ozzie-c-Hilderbrandt Bros., Quesada & Palmiotti, 6-Tim-c, Quesada-c, Rowlan-pile-up 3.00
Volume 1 1998-(14.95) vl-1, 5, James Robinson intro 15.00

ASKANI'SON
(Abuser ADVENTURES OF CYCLOPS & PHOENIX limited series)
Jan 1996-Present (2.95, color, limited series)
Marvel Comics
1-3-Isabella Rowle-s, Gene Ha-a(p) 3.00

ASSASSINS
Apr 1996 (1.95, color)
DC Comics
1-"Amalgam Comics" 2.00

ASTER (Entry Comics)
Oct 1994-Present (2.95, color)
0-4-1,3,4-Foil logos, 2-Foil-c, 3-variant-c 1.00
...THE LAST CELESTIAL KNIGHT
1995-1996 (2.50, color)
1-3 ..... 2.50

ASTONISHING TALES
Aug. 1970-No. 36, Aug. 1976
Marvel Comics Group
1-Dr. Doom, begins, Ka-Zar (by Ayers #1? 2) 22.00
2-Power the Hunter story 10.00
3-6: 8-Smith a, 9-Red Skull app. 15.00
7, 8-Ka-Zar & Dr. Doom (52 pgs.) 10.00
9-Gorna ! 3.00
10-12, 15-Smith/Sal Buscema-a, 11-Orig. n Ka-Zar
12 Man-Thing by Ayers 6.00
13-24: 19-Starlin-a(p) 2.00
25-32 pgs. Death by seven begins (8/74) 35.00
26-28, 30, Death ok-c/stories or all 10.00
29-No Death ok story, Guardians-c/sty, Vong n & 1st app. Guardians of the Galaxy from Marvel Super-Heroes #18 ..... 15.00
31-36: 36-Death ok-c/stories end 10.00

ASTONISHING X-MEN
May 1995 - July 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse 5.00
2-4 ..... 3.00

ASTRO BOY
Aug. 1965 (One-shot), TV, 12¢)
Gold Key
1 (10251 5081-Scarce, 1st app. in comics 325.00

ASYLUM
Dec 1995 Present (2.95, color)
Maximum Press
1-3, 1-B-p-book, variant-c, arch./Beaverworld, Averopolitre, Battlesoar Galactica, Warchild-Art Adams-a, 2 Deadbeat-c 3.00

ATLANTIS CHRONICLES
Apr 1993-Sep 1993 (2.95, color, limited series)
DC Comics
1 72.7-cngin of Aquaman, mutity panels 3.00

ATOM, THE, (Mons. & Hawkman #39 on)
(See Showcase #34 & 36)
June-July 1962-No. 38, Aug-Sept. 1968
Nuyoni Penedicti-Pulp comics
1 ..... 725.00
2 ..... 100.00
3-1st Time Pool story; 1st Chronos (origin) 200.00
4, 5 ..... 75.00
6, 8-10: 8-J.A. x-over 115.00
7 1st Atom & Hawkman team-up (see Hawkman #1) 80.00
11-15 ..... 80.00
16-20 ..... 60.00
21-28, 30 ..... 48.00
29-1st app. & origin Major Mynah 50.00
31-35, 37, 38 ..... 45.00
36-G.A. Atom x-over 67.00

ATOM AND THE HAWKMAN (Formerly The Atom)
No. 39, Oct. Nov. 1968-No. 45, Oct-Nov. 1969
National Periodical Publications
39-45 45-Last 12¢ Issue 40.00

ATOM ANT (TV)
Jan, 1966 (Hanna-Barbera 12¢)
Gold Key
1 (10170-601) 200.00

ATOMIK ANGELS
Feb 1996 (no price, B&W)
Crusade Comics
nn-"Intergo-Edition," Gave-away at launch party ... 10.00

Asylum #3

ATOM SPECIAL
1993 (1/1995 (2.50/ 2.95, color)
DC Comics
1-(1993, 2.50) 2.50
2-(1995, 2.95) 3.00

AUGIE DOGGIE (TV)
Oct, 1963 (Hanna-Barbera, 12¢)
Gold Key
1 ..... 110.00

AUTUMN
1995 (2.95, B&W)
Caliber Comics
1 ..... 3.00

AVENGELYNE (Maximum Press)
May 1995-July 1995 (2.50/3.50, color)
1-Newsstand (2.50)-Photo-c, poster insert 5.00
1 Direct Market (3.50)-Chromium-c, poster insert .. 8.00
1-Reflector Edition 30.00
1-Gold 25.00
2 & 2-p/page Foldered-c 3.50
3 variant-c, Brooding w-p 7.00
...Swimsuit (8/95, 2.95)-pin-ups/photos 3-variant-c (2 photo, 1 Liefeld-a) 5.50
...Swimsuit (1/96, 3.50)-2nd print, photo-c 3.50
...Glory-(9/95, 3.95)-Chromium-c 4.00
...Glory-(9/95, 3.95)-variant-c 5.00
...DEADLY SINS
Feb 1996-Present (2.95, color)
1,2:1-2 covers (1 photo, 1 Liefeld-a), 2-Liefeld-c, Mhax-a(p) 3.00
...POWER
May 1995-Jan 1996 (2.50, color, limited series)
1-3: 1,2-Liefeld-c, 3-three variant-c (1 photo-c) 2.50
1-variant-c 5.00

AVENGERS, THE
(Also see Giant-Size...& West Coast Avengers)
Sept. 1963-Present
Marvel Comics Group
1-Origin & 1st app. The Avengers 2300.00
2-Hulk leaves Avengers 610.00
3-Sub-Mariner & Hulk battle Avengers; Spider-Man cameo-1/1964) 4 panels 375.00
4-1st S.A. Capt. America & Bucky (3/64) 1250.00
5 (1966 Golden Records) reprint 95.00
with Golden Records (1966) 170.00
5-Hulk app. 225.00
6-8-6-Iron Zemo & Masters of Evil 110.00
9-Immy Wonder Man who dies in same story 180.00
10-Early Hercules app. 150.00
11-Spider-Man-c & x-over (12/64) 175.00
12-15: 15-Death of Zemo. 100.00
16-New Avengers line-up 130.00
17-19: 19-Origin Hawkeye 70.00
20-22 Wood inks 50.00
23-30: 25: Dr. Doom-c/story. 28-Giant Man becomes Goliath 37.00
31-40 ..... 27.00
41-46, 50-52, 54-56: 46-Re-intro Ant-Man 20.00

overstreet comic price guide

Uncanny X-Men #287

Marvel Comics
1.3-Nocera ... 7.00

TYPHOID
Nov 1995-Feb 1996 (3.95, color)
Marvel Comics
1-4-Kosmicki ... 4.00

ULTRAFORCE
Aug 1994-Aug 1995 (1.95, color)
Malibu Comics
0-(9/94, 2.50) ... 2.50
1-(2.50, 44 pgs.)-w/bound-in trading card; team consists of Prime, Pinstripe Potatoe, Pitt, Chriss Cantrano & Topaz ... 2.50
1-Holographic-e, no price ... 20.00
2-5-(10/94, 1.95) ... 2.00
2-(2.50)-Rita, roomie Inge, limited ed. (coin stamp on cover) ... 4.00
5-10; 6-begin 2.50; 6,8-10-Black Knight app ... 2.50
Malibu "Action" Structure (6/94) ... 0.75
Avengers Prevue (1/92.50) ... 2.50
Avengers 1-3 (95) Ital-c, Perez-p/Ellis-i ... 4.00
/Spider-Man (3.95) 2 covers, Green Goblin app. ... 4.00

ULTRAFORCE (2nd Series)
Nov 1995-Present (1.50, color)
Malibu Comics
Infinity 1-4-Infinity Buck-c/Pruett-c, -i; Pinstripe-c/Pruett-c, 2-Flip book "Phoenix Resurrection" pt. 7, 1-6-Ellis-i ... 1.50
Infinity-(2000, signed) ... 10.00

ULTRAVERSE (Malibu)
...DOUBLE FEATURE
Jun 1996 (1.95, color)
1-Gold foil-c-(2 versions, all characters) ... 1.00
1-Newsstand ed.; diff.-c no gatefold ... 1.00
...PREMIERE
1994 (color, give-away)
0-Entered thru mail w/coupons ... 7.00
...YEAR TWO
Aug 1995 (4.95, color)
1 ... 5.00
...ZERO:THE DEATH OF THE SQUAD
Apr 1995-July 1995 (2.95, color)
1-4-3 Godwame. Firearm back story ... 3.00

UNCANNY TALES
Dec, 1973-No. 13, Oct, 1975
Marvel Comics Group
1-12; 1-Gandalf-r/Uncanny Tales #9 (1956) ... 2.50

UNCANNY X-MEN, THE
(The X-Men, Nos. 1-141, see Giant-Size X-Men)
Feb 1981-Present
Marvel Comics Group
142 Rachel app ... 12.00
143 Lake Baptism issue ... 9.00
144 150 150 Double size ... 7.50
151-157 159 161 163 164 ... 5.00
158 1st app Rogue in X-Men ... 10.00
162 Wolverine solo story ... 10.00
165 Paul Smith art begins, ends #175 ... 9.00
166 Double-size Paul Smith art ... 7.00
167 3/82 1st app Kitty Pryde & Meri Nat meet, same date as New Mutants #3 (3/83); contra no clan "tattoos" decals ... 5.50
171-Rogue joins the X-Men; see Avengers Annual #10 ... 13.00
172 174 172, 173-Wolverine solo story ... 5.00
175-Double size ... 12.00
176 183, 184-Rogue solo story. 184-1st app. Forge ... 4.00
186-(52 pgs.)-B. Smith/Austin a ... 5.00
187-192, 194 199 ... 4.00
193-Double size; special 180th app. New X-Men, 1st app
Warpath ... 9.00
200-(12/85, 1.25, 52 pgs.) ... 10.00
201-1st app baby Nathan (1/86), 1st Portacio-c/i(p) ... 6.00
X-Men ... 25.00
202-204 206 208 209 210 2nd Portacio-c/i; on X-Men ... 6.00
203-Wolverine solo story by Barry Smith ... 17.00
205, 213, 216-2312-Mutant Massacre ... 4.00
212, 215-Wolverine Battles Sabretooth. 212-(12/86) See X-Factor #10 ... 35.00
214 221, 223, 224, 229-Havok joins (7/87) ... 3.00
222-Wolverine battles Sabretooth-c/story ... 18.00
225-227-Fall Of The Mutants. 226-(52 pgs.) ... 9.00
228-239 241 ... 3.00
240-Sabretooth app ... 7.00
242-Double size; origin Storm ... 6.00
243, 245, 247, 249,-Lifedeath ... 4.00
246-1st app. Jubilee ... 25.00
248-1st app Jim Lee art on X-Men ... 25.00
248 2nd printing (10/, 1.25) ... 3.25
249-252, 252 Jim Lee-c ... 2.50
253-255 255 All-New X-Men begin; 254-Jim Lee-c ... 4.50
256, 257 Jim Lee-c ... 12.00
258-Wolverine solo story; Lee-c ... 14.00
259-Silver-c by Jim Lee ... 8.00
260 265, 266, 261, 264-Jim Lee-c ... 2.50
266-1st & 1 app Gambit (see Annual 14) ... 40.00
267-see-c/a series beg. in 2nd Full Gambit app. ... 17.00
268-Lee-a, Wolverine, Capt. America, Black Widow team-up ... 25.00
269 2nd print ... 4.00
269 Lee a ... 3.00
270-A Tender Agenda beg. vs ... 12.00
270-Gold 2nd print vg ... 4.00
271, 272-X-Tinction Agenda ... 8.00
273-New Mutants (Cable) & X-Factor app ... 6.00
274 ... 6.00
275 (1.50, 52 pg.)-Jim Kidd c ... 7.00
275 Gc 2nd printing ... 2.50
276-280, 277 Last Jim Lee-c/a ... 6.00
281 New X-Men team/Byrne scripts & White Portacio begin (white logo) ... 6.50
282-2nd printing (red logo) ... 1.25
283-1st app Bishop (cover + 1 pg.) ... 12.00
284 Metallic ink 2nd printing (1.00-c) ... 3.00
285-1st full app Bishop ... 15.00
286-291, 287-Bishop joins team, 290-1st app Portacio-c/a, 294 Brunette Person-a beg; ins-ends #299 ... 1.50
294-296-(1.50)-Polybagged w/trading card ... 2.00
297-299, 301-303, 305 309, 311 ... 1.25
300-(1.95, 68 pgs.)-Wraparound foil-c, Bam Sa-c/i-a ... 5.00
304 (1.95, 68 pgs.)-Magneto hologram-c; 30th anniversary issue, Jae Lee-a (4 pgs.) ... 5.00
307 God-ed ... 3.00
310-(1.95) w/bound-in trad vg card sheet ... 2.00
312-312 312-Begin 1.50-c, bound-in card sheet ... 2.00
316,317-(2.95)-Foil-enhanced editions ... 3.00
318-322 (1.95)-Deluxe, 320-Gold ed. 322 2nd printing ... 2.00
323, 324, 326-333, 322-Onslaught, 323-1st app Bonn "Age of Apocalypse" 328-Sabretooth-c/i, 329, 330-Dr Strange app., 331 White Queen-c/app. ... 2.00
325 (1.95) Anniversary issue, Gatefold-c ... 4.00
Special 1 (12/70)-Kirby-c/a ... 60.00
Special 2 (11/71) ... 50.00
Annual 3 (1979)-New art, Wolverine still in old yellow costume ... 17.00
Annual 4 (1981)-Dr Strange-c/story ... 7.50
Annual 5 (1/82) ... 6.00
Annual 6-8 (82-84, 52 pgs.)-6-Dracula app. ... 5.00
Annual 9 (1985)-Art Adams-a, New Mutants x-over from New Mutants Special #1 ... 13.00
Annual 10 (1990)-Art Adams-a ... 11.00
Annual 11 ('87) ... 3.00
Annual 12 ('88)-Evol, War, Art Adams-a(p) ... 4.00
Annual 13 ('89)-Atlantis Attacks ... 3.00
Annual 14 ('90, 2.00)-1st app. Gambit (mirror app.), Art Adams-c/a ... 12.00
Annual 15 ('91, 2.00)-4 pg. origin; Wolverine solo
back-up story, 4th app. X-Force ... 4.00
Annual 16 ('92, 2.25)-Joe Lee-c/a (2 stories) ... 2.25
Annual 17 ('93, 2.95)-Polybagged w/card ... 3.00
Annual 18 ('94, 2.95, 68 pgs.) ... 3.00
-The Dark Phoenix Saga (1990, 12.95) ... 13.00
-'95-('11/95, 3.95)-wrap around-c ... 4.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One-shot, give-away)
Marvel Comics Group
nn-Supplement to The Dallas Times Herald ... 10.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95, color, 52 pages)
Marvel Comics Group
nn-Romita/Austin-r ... 4.50

UNDERDOG (TV)
July 1970-No. 10, Jan. 1972; Mar. 1975-No. 23, Feb. 1979
Charlton Comics/Gold Key
1 (Tv series, Charlton) ... 60.00
2-10 ... 35.00
11 and series, Gold Key) ... 30.00
2-10 ... 25.00
11-23-13 1st app. Shack of Solitude ... 15.00

UNDERWORLD UNLEASHED
Nov 1995-Jan 1996 (2.95, color, limited series)
DC Comics
1-3-Neal-c ... 3.00
...Apokolips-Dark Uprising 1-(1.95) ... 2.00
...Batman-Devil's Asylum 1-(2.95)-Batman app. ... 3.00
...Abyss-Hell's Sentinel 1-(2.95)-Alan Scott, Phantom Stranger, Zatanna-c/a ... 3.00
...Patterns of Fear-1(2.95) ... 3.00

UNEARTHLY SPECTACULARS
Oct, 1965-No. 3, Mar, 1967 (#1 12¢/2,3 25¢ ghosts)
Harvey Publications
1-Tiger Boy; Sekowsky-c ... 15.00
2-Jack O. Fest, Tiger Boy & Three Nobleteers app., Williamson, Wood, Kane-a ... 25.00
3-Jack O. Frost app.; Williamson/Crandall-a ... 25.00

UNEXPECTED, THE (Formerly Tales of the...)
No. 105, Feb-Mar, 1969-No. 222, May, 1982
National Periodical Publications/DC Comics
105-Bronze Age issues begin ... 20.00
106-113; 113-Last 12¢ issue ... 15.00
114,115,117,118,120, 123-127 ... 6.00
116,119,121,128-Wrightson-a ... 8.00
129-132; 132-136-(52 pgs.), 157-162-(100 pgs.) ... 3.00
163-168; 187-188-(44 pgs.) ... 1.60
189,190, 192-195-(1.00, 68 pgs.) ... 2.00
191-Kaluta-a(p) (1.00, 68 pgs.) ... 3.00
198-221; 200-Return of Johnny Peril ... 1.40

UNION
1993-94, 0-No. 6, July, 1994 (1.95, color)
Image Comics
0-(7/94, 2.50) ... 2.50
0-Alternate Portacio-c, see Deathblow #5 ... 10.00
1-(2.50)-Embossed-foil-c/Rivera-c/a-in all ... 4.00
1-(1.95)-Newsstand ed. w/a foil-c ... 2.00
2-6-(4/94) ... 2.00

UNION
Feb 1995-Present (2.50, color)
Image Comics
1 ... 2.50
2-6-(1.95)-Newsstand, WildStorm Rising Part 3 ... 2.00
2-(4.95)-Direct Market, WildStorm Rising Part 3, Bound n-Card ... 2.50

UNITY
No. 0, Aug. 1992-No. 1, 1992 (free, color)
Val-zine
0-(Fijian-Sm-c/a, prequel to Val-by-x-overs in all Valiant titles, free to everyone that bought all 8 Unity tie-in that month ... 4.00
0-Red logo, scarce (5,000 made ... 15.00
0-Gold variant ... 10.00
1-Epilogue to Unity x-overs. 1 copy per issue for every 8 Unity books ordered ... 4.00
1 (Gold)-Promotional copy ... 10.00
1-Gold variant-Premium copy, scarce ... 15.00
...Yeadock 1 (2.95), 1.95)-"1994" in indicia ... 4.00

UNIVERSAL MONSTERS
1991 (3.95/4.95, color, 52 pgs.)
Dark Horse Comics
Frankenstein-nn-Original movie adaptation; painted-c ... 4.00
Dracula-nn-(4.95)-Orig. ed movie adaptation ... 5.00
Mu, mummy-nn (4.95)-Original movie adaptation ... 5.00
Creature from the Black Lagoon-(4.95)-A Adams/Austin-c/a ... 5.00

UNKNOWN SOLDIER (Formerly Star Spangled War Stories)
205, Apr-May, 1977-No. 268, Oct, 1982
National Periodical Publications/DC Comics
205-268; 251-Enemy Ace begins ... 2.00

UNKNOWN WORLDS
Aug. 1960-No. 57, Aug. 1967
American Comics Group
1-Mystery-c-1 pg. missing ... 125.00
2-Mystery-c-1 pg. missing ... 70.00
6-11, 9-Dinosaur-c/story 11-Last 10¢ issue ... 50.00
12-19; 12¢ issues thru #57 ... 40.00
20-Beck-a (areas (12-1/62-63) ... 65.00
21-35 ... 26.00
36 "The Prog-eyes menaces" by Craig; most popular
Aliens story ever ... 32.00
37-49 ... 24.00
47-Williamson-c/Adams, also the Cyclonean #90, 3 pgs., Craig-a ... 26.00
48-57, 49, 50, 54 Dobbs-a, 53-Frankenstein-a app. ... 21.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No. 6, Nov, 1975 (1.00, B&W magazine)
Marvel Comics Group
1-Williamson/Krenkel/Torres/Severin-c/Wrightson #1, Adams-c/Phase 1; Buscema & Kaluta-r ... 4.00
2-6-2, 3 Perez-a ... 3.00
Spec. of 1 (76, 100 pgs.)-Newton pz-c/a ... 3.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept, 1980 (W-w-series)
DC Comics
1-Orig-s, over-c Byrne-a ... 4.00
2, 3 ... 3.00
Special-Batman's Central premise no. (1989, 28 pgs., 6x9" ... 1.50
& 2nd printings-end ... 2.50

UNTOLD TALES OF SPIDER-MAN
Sep 1995-Present (.99¢, color)
Marvel Comics
1-10-Ruins-s ... 1.00

UNUSUAL TALES (Blue Beetle #50 on)
Nov. 1955-No. 49, Mar-Apr, 1965
Charlton Comics
1 ... 130.00
2 ... 65.00
3-5 ... 40.00
6-Dobs-c/a ... 50.00
7, 8-Dobs-c/a ... 45.00
9-Dobs-c/a (1) ... 120.00
10-Dobs-c/a(4) ... 145.00
11-13; 13-58 pgs.-Dobs-a(4) ... 85.00
12, 14-Dobs-a ... 85.00
13, 16-20 ... 50.00
15-Dobs-c/a ... 90.00
21-30 ... 30.00
22, 23, 25-27-29-Dobs-a ... 60.00
30-49 ... 18.00

U.S. AGENT (See Captain America #334)
...ume. 1993-No.4, Sept. 1993 (1.75, color m-ia-series)
Marvel Comics
1–4 ..... 1.75

USAGI YOJIMBO (See Albedo & Space Usagi)
...uly, 1987-No.19? (2.00, B&W)
Fantagraphics Books
1 ..... 3.00
2 9-11-28 ..... 2.00
1 & 10: 2nd printings (2.00) 2.00
10-TMNT app. 3.00
29-36 (2.25 c) 2.25
Color Special (1.1989, 2.95) 6.00
Summer Special 1 (1986, 2.75, B&W) 6.00

USAGI YOJIMBO
Mar. 1995-Present (2.75, color)
Mirage Studios
V2#1-18, 1-TMNT app. 2.75

USAGI YOJIMBO
Apr. 1996-Present (2.95, B&W unless noted)
Dark Horse Comics
1 "Usagi c/a" 3.00

VALOR
Nov. 1992 - Sept. 1994 (1.25/1.50, color)
DC Comics
1-12; 7-Superboy-app. 4-Lobo app. 12-Icon cameo. 1.25
13-23: 13-Robin 1, 50; c: 17-Death of Valor. 18-22: Blo...ild up to Zero Hour. 23-Zero Hour 1.50

VAMPIRE LESTAT, THE
Jan. 1990 - No. 12, 1991 (2.50, mini-series)
Innovation
1 ..... 35.00
1 2nd print 5.00
2 ..... 15.00
2 2nd & 3rd printings 2.50
3 - 5 ..... 10.00
6–12 ..... 3.00
Note: 2nd printings of most issues exist and are worth cover price

VAMPIRELLA
Sept. 1969 -No. 112, Feb. 1983, No. 113, Jan. 1988
Warren Publishing Co. (B&W, magazine size)
1-Intro Vampirella, Frazetta-c 350.00
2-Amazonia scores, begins, ends, #12 ..... 130.00
3-Barry, low distribution 80.00
4-7; 5,7-Frazetta-c 80.00
8-Vampirella beg. as an ongoing series 90.00
9 1st ish art; Roris cover 60.00
10-Ivo Vampi-story 70.00
11-15: 11-Origin & 1st app. Pendragon 50.00
16-18, 20-25 ..... 30.00
19-(10/71 Annual) 45.00
26, 28-35, 38-40, 31-Frazetta-c 28.00
27 (10/74 Annual) 35.00
37-(1975 Annual) 30.00
41-45; 47-50 ..... 20.00
46-Dang nr of Vampirella results (10/75) 25.00
51-99 ..... 15.00

Valor #18

100-(96 pgs.)-Reprint special, origin retold. 45.00
101-110, 112 ..... 30.00
111-Giant Collector's Edition (2.50) 35.00
113 (1988) actual 1st Harris Comics issue (scarce) 150.00
Annual 1 (1972)- New origin Vampirella 235.00
Special 1 (1977, Jane-squarebound) 25.00

VAMPIRELLA (HARRIS COMICS)
(Also see Calvo ... Flip Book, Vengeance of ...)
May, 1992-No. 5, Nov. 1993 (2.95, color)
0 ..... 4.00
0-Gold 45.00
1-(In Bulent Inks & A. Hughes-c on #1-3 ..... 40.00
1-2nd printing 7.00
2 ..... 30.00
3-5: 1-5-contain certificates for free Dave Stevens Vampi poster. 5-Ill. Bivertise-c 7.00
Vampirella TPB (10/93, 5.95)-rl'd, Issko-c 6.00
...CLASSIC
Feb 1995-Nov 1995 (2.95, color)
1-5-rl'd, Goodwin-s, 1-4-Gonzalez-scrpt. 3.00
...: MORNING IN AMERICA
1991-No. 4, 1992 (2.95, B&W, mini-series)
1-All have Issko painted-c 7.00
2–4 ..... 5.00
...OF DRAKULON
Jan 1996-Present (2.95, color)
1,2-Jog intro 3.00
...PIN-UP SPECIAL
Oct 1995 (2.95, color, one-shot)
1-Hughes-c, pin-ups by various 3.00
...SHADOWWORLD: CREATURES OF THE NIGHT
1995 (4.95, color, limited series)
1 ..... 5.00
...STRIKES
Sep 1995-Present (2.95, color, limited series)
1-3; 1-photo-c, 2-Bradsdo-c, polybagged w/card 3.00
1-Newsstand Ed., different photo-c 30.00
1-Limited Ed., different photo-c 10.00
VAMPIRE TALES
Aug. 1973-No. 11, June, 1975 (B&W magazine)
Marvel Comics Group
1-Morbius, the Living Vampire begins by Marcos (1st solo Morbius series & 5th Marvel vampire) 25.00
2-Intro Satana/Stranniko 10.00
3, 4, 6-11; 3-Satana app, 6-1st Lilith app., 8-Blade app. (see Tomb of Dracula) 5.00
5-Origin Morbius 6.00
Annual 1 (10/75)-Heath-c/r? 3.00
VAMPIRESS LUXURA, THE
Feb 1996-Present (2.95, color)
Aeon Comics
1-Lindo-c/a 3.00
1-Gold-(10.00) gold foil logo 10.00
VAMPS (DC Comics)
Aug, 1994- Jan, 1995
(1.95, color, limited series, mature readers)
DC Comics
1-Bolland-c 5.00
2 -6-Bolland-c 3.00
TPB-(9.95) r 10.00
...HOLLYWOOD & VEIN
Feb 1996 (2.25, color, limited series, mature readers)
1 –1-Wrecloth-c 2.25
VANGUARD (...OUTPOST, EARTH)
(See Megaton & Savage Dragon)
1987 (1.50, color)
Megaton Comics
1-Erik Larsen-c/p) 3.00
VANGUARD
Oct 1993-1994 (1.95, color)
Image Comics
1-6; 1-Gatefold-c, Supreme x-over, Erik Larsen back-up, 3-(12/93)-Indicia-12/94, 4-Bretzenber back-up, 5-Angel Medina-a(p) 2.00
VANGUARD ILLUSTRATED
Nov, 1983-No. 11, Oct, 1984
Pacific Comics
1 & 8-11: 2-Dave Stevens-c 1.50
7-1st app. Mr. Monster 5.00
VAULT OF EVIL
Feb, 1973-No. 23, Feb. 1975
Marvel Comics Group
1-(1950s reprints begin) ..... +vf
2 23 3,4-Brunner c 1.75
VELOCITY
Nov 1995-Present (2.50 c/i-ors)
Image Comics
1–3-Bisley x; 2-Savage Dragon-c/app. 2.50
VENGEANCE OF VAMPIRELLA
Apr. 1994-Present (2.95, color)
Harris Comics
1 (2.50)-Quesada/Palmiotti "bloodfist" variant-rl'd 10.00
1–3 (50-2nd print pg. blue foil-c 5.00
1 Gold 10.00
2 ..... 12.00
3,4 ..... 7.00
1 "2&B Polybagged w/trading card, 10 Wrecloth-c/s Apple-2's poster 11, 19 Polybagged w/trading card, 23-Fabry-c, 24-Brodart-c 3.00
...Bloodshed ('93, 6.95, TPB) 7.00
...THE MYSTERY WALK
Nov 1995-Present (2.95, color)
0 ..... 3.00
VENOM (Marvel Comics)
...ALONG CAME A SPIDER
Jan 1996 (2.95 c/i-ors, limited series)
1 4-Spider-Man, Carnage app. 3.00
...CARNAGE UNLEASHED
Apr 1995 - July 1995 (2.95, color, limited series)
1–4 ..... 3.00
...FUNERAL PYRE
Aug. 1993 - No. 3, Oct. 1993 (2.95, color, limited series)
1 2, 3-Wolfs-gaard-c/a(p), Punisher app. in #1 ..... 3.00
...LETHAL PROTECTOR (See Amazing Spider-Man #398)
Feb 1993 - No. 6, July 1993 (2.95, 1st-6th series)
1-Red holo-grafx-c 5.00
1 Gold-variant sold in retailers 18.00
1 Black-c variant 20.00
2-6-Spider-Man app. in #2 ..... 3.00
...NIGHTS OF VENGEANCE
Aug. 1994 - No. 4, Nov. 1994 (2.95, color, limited series)
1-4, 1-Died foil-c 3.00
...SEPARATION ANXIETY
Dec. 1994 - Mar. 1995 (2.95, color, limited series)
1-4; 1-Embossed-c 3.00
...SINNER TAKES ALL
Aug 1995 - Present (2.95, color, limited series)
1–5 ..... 3.00
...SUPER SPECIAL
Aug 1995 (3.95, color)
1-Flip book 4.00
...THE ENEMY WITHIN
Feb. 1994 - No. 3, Apr. 1994 (2.95, color, limited series)
1-3; Deringer-c & Wortman app. 1-G'dw-a; the dark-s 3.00
...THE HUNTED
May 1996-Present (2.95, color, limited series)
1 ..... 3.00
...THE MACE
May, 1994 - Jun. 1, July 1994 (2.95, color, limited series)
1-3; 1-Embossed-c 3.00
...THE MADNESS
Nov. 1993 - No. 3 Jan. 1994 (2.95, color, limited series)
1-3; Kelley Jones-c/a; 1-Embossed-c 3.00
VEROTIKA
Mar 1995-Present (2.95, color, adult readers)
Verotik
1,2 ..... 10.00
3 9 9 Premium 3.00
VERTIGO (DC COMICS)
...GALLERY
1995 (3.50, color, one-shot)
1-pin-ups by various, McKean-c 3.50
...JAM
Aug. 1993 (3.95, color, 68 pgs.)

Velocity #2
1-Sandman by Gaiman, Swamp Thing, etc. 4.00
...PREVIEW
1992 (75¢, color, 36 pgs.)
1-Vertigo preview; Sandman story by Gaiman 2.00
...VISIONS
(1993/1994/1995) (Color, 68 pgs.)
DC Comics 1 (3.95, 7/94) 4.00
The Geek 1 (3.95, 6/93) 4.00
The Phantom Stranger 1 (3.50, 10/93) 3.50
The Eaters 1 (4.95, color, 1995), Mulligan-c 5.00
VERY VICIOUS
1997? Present (2.50, B&W)
Meet Barmy Bozan
1–8 ..... 2.50
...Call 'ng All Hills-Tex-('95, 2.50) 1–2 ..... 2.50
V FOR VENDETTA
Sept, 1988-No. 10, May, 1989 (2.00, color, mini-series)
DC Comics
1-10-Alan Moore scrip's in all. 2.00
TPB (1990, 14.95) 15.00
VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
Nov 1995-Feb 1996 (2.50, color, limited series)
DC Comics
1–4-Robinson-s 2.50
VIITAGE MAGNUS (Robot Fighter)
Jun, 1992-No. 4, Apr, 1992 (2.25, color)
Valiant
1-3; 1-Layton-c/c-Magnus #22 ..... 3.00
VIOLATOR (See Spawn #2)
May 1994-Aug 1994 (1.95, color)
Image Comics
1-Klaus Mayer-s 5.00
2-3-Alan Moore scrip's; 2,3-Bart Sears-c(p)/a(p) 4.00
VIOLATOR VS. BADROCK
May 1995-Aug 1995 (2.50, color, limited series)
Image Comics
1–4-Alan Moore-s; 1-variant-c (3?) 2.50
VISION, THE
Nov 1994-Feb 1995 (1.75, color)
Marvel Comics
1–4 ..... 1.75
VISIONS
No. 1, 1979-No. 5, 1983 (B&W, fanzine)
Vision Publications
1-Fleming Gamit stories 55.00
2-Fleming Gamit stories 30.00
3-Fleming Gamit stories 15.00
4-Fleming Gamit comix and info. 20.00
5-(1983)-1 page Fleming Gamit 7.00
Note: After No. 4, Visions became an annual publication of The Atlanta Fantasy Fair
VISITOR, THE
Apr 1995-Nov 1995 (2.50, color)

Warlord Annual #6

Valiant Comics
1–1:3;-B-Harbinger revealed 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb 1995-Mar 1995 (2.95, color, limited series)
Valiant
1-2: 1-X-O Manowar, Armorines & Dr. Solar app. 3.00

VOGUE
Oct 1995-Present? (2.50, color, limited series)
Image Comics
1-3: Liefeld-c 2.50
1-variant-c 3.00

VOODOO-ZEKLOT: SKIN TRADE
Aug 1995 (4.95, color, one-shot)
Image Comics
1 ..... 5.00

VORTEX
1996 (2.95, color)
Emmy Comics
1, 1/2: Tx-Kwaga-c 3.00

WALT DISNEY GIANT
Sep 1995-Present (2.25, color, bi-monthly)
Gladstone Publishing
1-4: 1-Rosa-s/c/a, 2-Uthc, 3-W'93, 3-Barks/Rosa-c, 4-2 Block-c 2.25

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov. 1986-No. 547, April, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Publ./Disney Comics
511 Wuzzles app. 20.00
512, 513 ..... 12.00
514-516, 520, 521, 523-Rosa-a 7.00
517-519, 521, 522 524-541; 548-Infinity-c, 547-Rosa-a 3.00
548 (1, 50, 6/90)-1st Disney issue 2.25
549, 551-570, 572, 573, 577-579, 581, 584 ..... 2.00
550-2: 250-D Duck by Barks 3.00
571-2 (95, 98 pgs.)-100's Atom Bomb (r) by Barks from 1947 Christmas Parade 4.00
574-576, 580, 582, 583 (2.95, 68 pgs.) 4.00
585-(2.50, 52 pgs.)-Reprints #140 ..... 4.00
586, 587-(1.50) Gladstone begins again 2.00
588-590 ..... 2.00
600-(2.95, 48 pgs.) J.B. Cole-c, 1st stories by Barks, Rosa & Van Horn 3.00
601-603-(1.95, 64 pgs., bi-monthly); 601-Barks-c, Rosa-a/a, 602-Rosa-c 2.00

WALT DISNEY'S DONALD AND MICKEY
(Formerly Mickey and Donald)
No. 19 Sept 1993-1995 (1.50, color)
The Bruce Hamilton Company (Gladstone)
19, 21-24, 26, 30-35-Barks, Murry-c, 22-Barks "Omelet" story reprint 1.50
20 (2.95, 68 pgs.) Barks-r 5.00
25 (2.95, 68 pgs.) 5.00

WALT DISNEY'S DONALD DUCK
Oct. 1986-No. 278, May, 1990; No. 280, Sept. 1993-Present (color)
Gladstone Publ.
1 ..... 10.00
2 thru 4 ..... 5.00
5 thru 150 (60 pgs.; Reprints #1-#9) 15.00
151-250 ..... 3.75
251-(1.50, 52 pgs.)-Mickey in Arabia Parade #1 ..... 4.00
252-260 ..... 3.00
261-277 ..... 2.25
278, 279 (1.95, 68 pgs.) 2.50
280-285, 287-294, 280-Begin 1.50 c.283-Rosa-a/covers 2.00
8-part-c 2.25
286 (2.95, 68 pgs., "Happy Birthday, Donald" 3.50
295-297 (1.50) 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov. 1987-Nov. 20, Apr. 1990 (95¢, color)
No. 21, Aug. 1993-Present (1.50, color)
Gladstone Publ./Disney Comics
1 ..... 7.00
2 w/Four Color #108 ..... 3.00
3, 4, 6, 7, 9-11, 13, 15-18 ..... 2.50
5, 8 Rosa art 4.00
12-Rosa story/art w/ Barks poster 4.00
14-W'Fair .28 The Mummy's Ring (Barks) 3.00
19, 20: (1.95, 68 pgs.) 3.00
21-Rosa-c/c/Secret of Hardrocks (1D #46) 2.25
22-UFC 282-The Polished Pumat (Barks) 2.25
23-27, 29-31-33, 21, 23, 29-Rosa-c, 33-PBlock-c, 33-UFC #408 ..... 2.00
28-(2.95, 68 pgs.)-UFC 199, Sheriff of Bullet Valley (Barks) 4.00
30-(2.95, 68 pgs.)-UFC 367 "Christmas for Shacktown" (Barks) 4.00
34-38 (1.50, 24, 30, 35, 37 P Block-a 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 98, July, 1993 (1.50, color)
Disney Comics
1 Rosa story & art (1st Disney issue) 4.00
2-38 ..... 2.00

WALT DISNEY'S DONALD DUCK AND MICKEY MOUSE
1995 Present (1.50, color)
Gladstone Publish ing
1-4 ..... 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct. 1986-No. 242, Apr. 1990 (Color)
No. 243, Jn. ne, 1990-Present
Gladstone Publ./Disney Comics #243-282/Gladstone #283 on
210 -(1st Beagle Boys 25.00
211 218 ..... 15.00
219-Son Of The Sun by Rosa 25.00
220-Don Rosa story 20.00
221 230 224, 226, 227-Rosa-a 3.00
231-240 235 Rosa story/art 3.00
243, 242-(1.95, 68 pgs.) 3.00
243-249, 251-254 (1.50) 281-PBlock #18 ..... 2.25
250 (2.25, 52 pgs.)-Barks-r 3.00
283-The ufe and Times of Scrooge McDuck Pt 1, Rosa c/a/scrnpts 10.00
284-The Life and Times of Scrooge McDuck Pt 2-? Rosa-c/a/scripts 5.00
292-298 ..... 1.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES
(Uncle Scrooge Adventures #1-3)
Nov. 1987-No. 21, May, 1990 (95¢, color)
No. 22, Sept. 1993-Present (1.50, color)
Gladstone Publ.
1 ..... 8.00
2 5 5-Rosa-c/a 4.00
6 10, 9, 14-Rosa art 3.00
20, 21-(1.95) 20-Rosa-c/a 3.00
22-31 (50, Rosa cover; (1.95 #26 ..... 3.00
23 (2.95, 68 pgs.)-Ph.Phantom Blot, Barks r 4.00
24 26, 29, 31, 32-34-35, 24, 25, 29, 31, 32-Rosa-c, 25-(1.95 #23 ..... 2.00
27-Guardians of the Lost Library, Rosa-c/a/story, origin of the Lesser Knowledge Gotebook 3.00
28-2-35 (60 pgs.) (1.95 #31 with restyled masthead 3.00

panels, Rosa-c 4.00
36-(2.95, 68 pgs.)-(1.95 #32; Rosa-c, 33-(2.95) 4.00
37-(2.95, 64 pgs.) new Barks sty 3.00
37-41, 50 ..... 1.50

WALTER
Feb 1996-Present (2.50, color, limited series)
Dark Horse Comics
1-3-Mask character 2.50

WANDERING STAR
1993-Jan 1996 (2.50/2.75, B&W)
Pro & Ink Comics
1-(9-12.50) Tori S. Wood-c/a/ in all 2.50
10-11; 18-begin 2.75-c 2.75
1795-(11.95) 6"1-7 ..... 12.00

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug. 1972-No. 9, Aug-Sept. 1973 (All 20¢ issues)
DC Comics (All reprints)
1-Batman-c/story; Green Lantern-r/G.L. #1 ..... 6.50
2-Batman/Joker/Penguin-c/story reprinted from Batman #25 ..... 8.00
3-9: All GA reprints 4.00

WARBLADE: ENDANGERED SPECIES
Jan 1995-Apr 1995 (2.50, color, limited series)
Image Comics
1-4: 1-Zarkhedrik weapons rd-c 2.50

WARCHILD
Jun 1995-Present (2.50, color)
Maximum Press
1-Liefeld-c/s 3.00
2-3 ..... 2.50
1-3-variant-c 3.00

WARLOCK (The Power Of...) (See Fantastic Four #66, 67, Incredible Hulk #178, Infinity War, Marvel Premiere, Silver Surfer #46, Stranger Tales, Thor #165)
Aug. 1972-No. 8, Oct. 1973; No. 9, Oct. 1975-No. 15, Nov. 1976
Marvel Comics Group
1-Origin retold by Kane 25.00
2, 3 ..... 10.00
4-8: 4-Death of Eddie Roberts 7.50
9-2nd Thanos saga begins; Thanos carnes, Starlin-c/a in #9-15 ..... 3.00
10-Origin recap Thanos & Gamora, Thanos-c/story; Thanos vs. Magus-c/story 30.00
11-Thanos app.; Warlock dies 25.00
12-14: Saga cont. 14-Last 25¢ issue 10.00
15-Thanos-c/story 20.00

WARLOCK (...Special Edition on cover)
Dec. 1982-No. 6, June, 1983 (2.00, Direct)
Marvel Comics Group
1-6: Thanos-c/s/s Tales 178-181, Warlock 9-15, Marv. Team-Up 55, Avengers Ann. 7, Marv. 2-in-1 Ann. 2 ..... 5.00
Special Edition #1 (12/83) 2.25

WARLOCK
May, 1992-No. 6, Oct, 1992 (2.50, color, mini-series)
Marvel Comics
V2#1-6-w/Warlock Special Edition series 2.50

WARLOCK AND THE INFINITY WATCH
Feb 1992-July 1995 (1.75/1.95 color)
Marvel Comics
1-Starlin script; begin Austin-c/a(i) in 1-4, 7; script to Infinity Gauntlet; brief origin recap Warlock 2.50
2-Re-intro Moondragon 2.00
3 ..... 1.75
4-24, 26, 27, 2-Re-intro The Magus, Moondragon app., 8, 9-Gamora battles Thanos-c/s/s. 10-Thanos-c/s/s. 13-Roh app. 1.75
25-(2.95, 52 pgs.)-Die cut embossed double-c; Thanos & Thanos app. 3.00
28-(2.50) Begin 1.95-c; bound-in card sheet, 42-Final issue 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb, 1994 (2.00, color, mini-series)
Marvel Comics
1-(2.95)-Holo-grafix foil & embossed-c/origin retold; Starlin script begin, Re-Dn #Warlock 3.00
2-8-3-Thanos & Mephisto-c/story, 4-vs. Magus-c/story 2.00

WARLORD, THE
Jan-Feb, 1976-No. 133, Winter 1988-89
National Periodical Publications/DC Comics
1-Conan'd from 1st issue Special; Mike Grell-a 15.00
2-Iron Mask/tie 3.00
3-5 ..... 3.00
6-10: 6-Iron Mask/ 9-New costume 4.00
11-20, 11-Origin-r 3.00
21-40, 37, 38-Orig. Dr. Grey & Starlin 2.00
41-47, 49-52, 51-Reprints #1 ..... 2.00
48: (52 pgs.)-1st app. Arak 2.00
53-130, 132 100 Double size 3.50
131-1st Grell-a in DC (9/88) 3.00
133-Last issue (52 pgs.), 1.50) 4.50
Annual 1 (1982) 2.00
Annual 2-6 (1983-87) 1.00

WARLORD
Jan, 1992-No. 6, June, 1992 (1.75, color, mini-series)
DC Comics
1-6-Grell-c & scripts in all 1.75

WAR-MACHINE (See Iron Man #201, 282 & Marvel Comics Presents #72)
Apr 1994-Apr 1996 (1.50, color)
Marvel Comics
"Action" Edition (variant, 75¢, B&W, 16 pgs.) 0.75
1 (2.95, 52 pgs.)-Collectors Ed., re-intro The Locust & Cable 3.00
1 (2.00, 52 pgs.)-New stand Ed., Cable app. 2.00
2-24, 16-25, 2-Board-in trading card sheet, Cable app., 2-Deathlok app., 22-vs. Iron Man 1.50
8-(2.95)-Polybagged w/16 pg. Marvel Action hour preview and acetate print, red/yellow logo. 3.00
15-(2.50)-Flip Book 2.50

WARRIOR NUN AREALA (Arriana's Press)
Dec 1994-Apr 1999 (1995 (2.95, color)
1-Special Ed. (5,000) 10.00
1 ..... 5.00
2 3 ..... 3.00
3-Signed w/COA 6.00
...PORTRAITS
Mar 1996 (1.95 color, one-shot)
1 pin-ups 4.00
...RITUS
Feb 1995-Present (2.95, color)
1-4 ..... 3.00

WARSTRIKE
May 1994-Nov 1995 (1.95, color)
Malibu Comics (Ultraverse)
1-7 1-Simonson-c 2.00
1/2 (10/95, mini-series) 10.00
Giant Size 1 (12/94, 2.50, 64 pgs)-Prelude to Godwheel 2.50

WATCHMEN
Sep 1986-Oct 1987 (Mini-series)
DC Comics
1-12 ..... 4.00

WEAPON X
Mar 1995-Apr 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse 6.00
2, 4 ..... 4.00

WEAPON ZERO (Image Comics)
June 1995-Oct 1995 (2.50, color)
0-4 Xenomorph script 2.50
...VOLUME II
Mar 1995 Present (2.50, color)
1 3 5 wrapson-s 2.50

WEB OF SCARLET SPIDER
Oct 1995-Jan 1996 (1.95, color)
Marvel Comics
1-4-replaces "Web of Spider-Man" 2.00

WEB OF SPIDER, MAN
Apr/1985-Sep/1995
Marvel Comics Group
1-5th app. black costume 40.00
2, 3 ..... 10.00
4, 8, 7 - AL & X-over 8.00
9 (1) 10-Punisher c 7.00
14, 28-38 (15/Dec) 1st app. Venom (behind the scenes, not shown) 15- intro Mintboy & Solo 5.00
29 New Hobgoblin (Macendale) cl; Wolverine app. 15.00
30-Origin recap Rose & Hobgoblin (Lloyd) 11.00
31, 32-1st post Venom storyline begins 10.00
33-39, 39/2, 40 ..... 3.00
41-Hobgoblin app. 7.00
48-Origin & 1st full app. of demonic Hobgoblin (Demogoblin); cont'd from Spect. Spider-Man #147 ..... 25.00
50, 51, 52 pgs. 2.50
51, 58 ..... 2.00
59-Cosmic Spidey cont. from Sp. Spider-Man 10.00
60-63, 68-85, 87, 89, 91-94, 84-Begin 6 part Rose & Hobgoblin II story; 93, 94-Hobgoblin II (Mesmerique) reborn c/story 2.00
66, 67, 86, 90, 97-Green Goblin app. as a super-hero, 86-Dorman leaves Hobgoblin, 1st Demogoblin 3.00
90-92 (95, 52 pgs.)-Silver Hologram c, polybagged w/poster 5.00
96-2nd print, gold hologram c 2.50
98-Reg n & part x-over w/Spawn of Venom 3.00
96-99, 101-106, 108, 109, Nightwatch back ups 2.00
100-02 95, 52 pgs.)-Hale style fan c, retro new Spider-Armor 3.25
107-110-Intro Sandstorm, Sand & Quicksand app. 1.25
112, 116, 118, 119, 121-124, 126-129, 132-Begin 1 50 c, bound in trading card sheet, 113 Gambit app. 118-1st toxic clone, Venom app. 119-Iron Kane, Scarlet Spider, Venom app. 127-Mac Gonagle pt. 2, 129-card sheet 1.50
113-(7 95, Collector's Ed. polybagged w/foil c, 16 pg. prev. ed. & 4 cardstock & animation cel) 3.00
117-(1 95)-Marvel Super Power & Responsibility pt. 3 ..... 1.50
117-(2 95) Collectors ed. (in 5c, 6 Big Book 3.00
119-(6 45-Direct ed. polybagged w/Marvel M Posterzine Annex 5-M #1/52 & coupon for Annex 5-M #1/95, 5-M #3 & Sport 5-M #2/19 ..... 6.50
120-(2 45)-Flip book w-preview of the Ultimate Spider-Man 2.25
125-135-Hydra cl-c Gwen Stacy scene 4.00
125-(2 95)-Newsstand ed. 3.00
Super Special (95, 3 95) 1-Flip book 4.00
Annual '91, '93 ..... 3.00
Annual '94-Wraparound c 4.00
Annual '95 (1 45) 3.00
Annual '96-Blk Fox & Lonely War 3.50
Annual '97 (2 00)-Adam's Attacks 2.75
Annual '98 (2 00)-Spider-Sense app. 3.00
Annual '99 (2 99)-Chip n recap of Hobgoblin II & II, Green Goblin I & II, Venom, Larson/Austin c 2.75
Annual '00 (3 99)-Interview story, pt. 3 ..... 2.75
Annual '01 (3 99)-Ultimate Hobgoblin w/ card 4.00
Annual '10 ('94, 2 95, 68 pgs.) 3.00

WEIRD MYSTERY TALES
(See DC 100 Page Super Spectacular #4)
July-Aug. 1972, No. 24, Nov. 1975
National Periodical Publications
1-Mr. Jay & Wendigo/Ben Oakes pgs. 8.00
2-24-4 Strahm a-26 Wrightson c-1, 10 ..... 3.00

WEIRD WAR TALES
Sept. Oct. 1971-No. 124, June, 1983
National Periodical Publications/DC Comics
1-Kubert a-1-4, 7, c-1-7 ..... 10.00
2, 3-Orlando a-2; Kubert a-3, 5; Heath a-3, 4-7, 8, 10 5, 6, 10 Toth a 4.00
8-Neal Adams c-a(p) 7.00
11-50: 36-Crandall/Kubert r-#2 ..... 3.00
51-83, 65-67, 69, 72-Intro/origin Creature Commandos; 101-Intro/origin G.I. Robot 1.75
64, 68-Frank Miller a 2.50

WEIRD WESTERN TALES (Formerly All-Star Western) No. 12 June-July, 1972-No. 70, Aug. 1980
National Periodical Publications

12-(52 pgs.)-1st app. Jonah Hex; Bat Lash & Pow Wow Smith cr; El Diablo by Neal Adams/Wrightson 22.00
13-(48 pgs. Jonah Hex; Neal Adams a 10.00
14, 29' 34-Toth a; 29-Origin Jonah Hex 9.00
15-Neal Adams c/c-c to Jonah Hex 9.00
16, 17, 19-28, 30-38-Jonah Hex in all; 36-Last Jonah Hex 4.00
18-1st all Jonah Hex issue (7-8/73) & begins 7.00
39-70: 39-Origin/1st app. Scalphunter & begins 2.50

WEIRD WONDER TALES
Dec, 1973-No. 22, May, 1977
Marvel Comics Group
1-Wehrman-r/Weird #6 (Eye of Doom) 3.00
2, 22 19-22-Dr. Druid (Droom)-r 2.50

WEIRD WORLDS
Aug-Sept, 1972-No. 9, Jan-Feb, 1974/No. 10, Oct-Nov, 1974
National Periodical Publications
1-John Carter, Warlord of Mars & David Innes begin (1st DC app.); Roberts (P)-10 are DC issues 5.00
2-7, 7-Last John Carter 3.00
8-10-8-Joes Wolf begins (1st app.) by Chaykin 1.75

WEREWOLF (Also see Dracula & Frankenstein)
Dec, 1966-No. 3, Apr, 1967
Dell Publishing Co.
1-Origin & 1st app. Werewolf (also see Jaguar) 5.50
2, 3 ..... 3.25

WEREWOLF BY NIGHT (Also see Giant-Size...)
Sept, 1972-No. 43, Mar, 1977
Marvel Comics Group
1-Ploog a-cont'd/Marvel Spotlight #4 ..... 45.00
2 ..... 25.00
3-5 ..... 15.00
6-10 ..... 12.00
11-20-15-Rear origin; Dracula-c/sty 10.00
21-30 ..... 7.00
32-Origin/1st app. Moon Knight ($0.75) 55.00
33-2nd app. Moon Knight 32.00
34-36, 38-43 ..... 4.00
37-Moon Knight cameo 8.00

WHAT IF...? (2nd Series)
Jly, 1989-Present (1 25/1 50, color)
Marvel Comics
V2#1 Evil Ultron story 4.00
2-5, 8-10 D, Punisher app. 2.75
6, 7-X-Men 4.00
7-Wolverine app. (eBay sold) 8.50
8, 11'-11-Wolfstone-c/2 ..... 2.25
~12, X-Men 3.00
10-Punisher app. 3.00
13-15, 17-21' 23' 27-29, 31-Prof X app., Jim Lee-c/ 5, Cyclops c, 23 X-Men 1.50
16, Donut-Kids vs. We're 4.50
22-Silver Surfer by L.Williams & c/a 3.00
24-Wolverine, Punisher app. 2.25
25 (1.50, 52 pgs.)-Wolverine app. 3.00
26-Punisher app. 2.00
30 (1.75, 52 pgs.) 3.25
31, 40, 51-Cosmic Spidey & Venom app., 37-Wolverine 1.50
41-1 75, 52 pgs.-Avengers vs. Galactus 1.75
42, 49, 51, 60-63-Wolverine, Venom, Punisher, 45-Ghost Rider 46-Cable story, 47-Magneto, 49-Silver Surfer/Thanos, 52-Dr. Doom, 54-Death's Head, 58-Punisher, 59-Wolverine, 60-X-Men Weddings, 63-X-Men 1.50
50 (2 95, 52 pgs.)-Foil-embossed c; "What If Nick Fury Killed Alcoholics" 3.00
67-69-(1 dollar) 1 50-c, bound-in card sheets, Spider-Man, 74-X-Men, 76-last Watcher in the, 77, 81-X-Men, 78-Ridley c, 80-Ho, 83, Daredevil, Dr. Strange, Elektra, 84, 85-X-Men, 86-Spider-Man 1.50

WHAT THE—?!
Aug, 1988-No. 24 Dec, 1992 (1 25/1 50, color, semi-annual)
Marvel Comics
1-Parodies 2.00
2, 4, 5, 5-Punisher/Wolverine, Jim Lee a 1.50
3-X-Men parody, McFarlane c 3.00
6, 7, 8, 9-Iron Man/Wolverine, 8-Wolverine, 10, Star Wars/Wolverine & Thanos, Weapon c 1.25
26-Foil Special (2 50, 68 pgs.)-Spider-Man 2099 story 3.00

WESTERN TEAM-UP
Nov, 1973-(30c)
Marvel Comics Group
1-Ding'n & 1st app. The Doctor Kid 2.00

WETWORKS
June, 1994-Present (1 95/2 50, color)
Image Comics
1 "30,0" on c, Gatefold wraparound-c, Portacio/Williams-c/a 5.00
1-Chicago Comicon Ed. 3.00
2-4 ..... 3.00
2-Alternate Portacio-c, see Deathblow #5 ..... 15.00
5-(2 50)-6-7, 9-15, 13-Portacio-c 2.50
8-(1 95)-Newsstand, WildStorm: Rising pt 7 ..... 2.00
8-(2 50)-Direct Market, WildStorm: Rising pt 7 ..... 2.50
Sourcebook 1 ('96 95, 2 50) Text & also incorporates 2.50

WHAM-O GIANT COMICS
Apr, 1967 (Newspaper size 38¢ one shot by Kubert)
Wham-O Mfg. Co.
1-Riedan & Goody Boomer by Wally Wood 45.00

Wetworks #7

origin Silver Sa. rfer, Ruth & Doomsday 2.50
Summer Special 1 ('93, 2 50) X-Men 2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975-No. 7, July, 1976 (Hanna-Barbera)
Charlton Comics
1, 2-Byrne text illos (early-a) 8.00
3-7-Staton a-3-Byrne c & text illos 4.25

WHERE CREATURES ROAM
July, 1970-No. 8, Sept, 1971 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Ayers c-1, 2, 4, 8 ..... 5.00
2-8-Kirby c-... 3.00

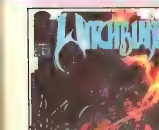
WHERE MONSTERS DWELL
Jan, 1970-No. 38, Oct, 1975 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Ditko r 5.00
2-10, 12, 14-Cinelli a-10-Sutton a 3.00
11, 13-37, 18, 20-Staelin-c 2.50
38-Williamson-r/World of Suspense #3 ..... 2.00

WHERE'S HUDDLES? (TV) (See Fun-In #9)
Jan, 1971-No. 3, Dec, 1971 (Hanna Barbera)
Gold Key
1 ..... 8.50
2, 3-3-Reprints most of #1 ..... 5.00

WHO'S WHO IN STAR TREK
Mar, 1987-No. 2, Apr, 1987 (1.50, color)
DC Comics
1, 2 ..... 5.00

WILDC.A.T.S ADVENTURES
Sept 1994-Jun 1995 (1.95, color)
Image Comics
1 ..... 2.00
2-(2.50) 7-10 ..... 2.50
Sourcebook 1 (1.95, 2.55) 3.00

WILDC.A.T.S: COVERT ACTION TEAMS
Aug, 1992-No. 4, Mar, 1993, No. 5, Nov, 1993-Present (1.95/2.50, color)
Image Comics
1-Tim Lee, Jim Lee-c/a in all, contains 2 trading cards (2 versions each, each with a different card, .. 10.00
1-(4th gold foil, signed) 20.00
1-(4th gold foil unsigned) 10.00
1-Newsstand ed. w/6 cards 3.00
2-(2.50)-Prism foil stamped-c, direct sales only, contains coupon for Image Comics #0, 1st app. Mirrorpics by Portacio (4 pg. preview) 8.00
2-With coupon missing 2.00
2-Direct Sale w/mirror w/no prism on c 3.00
2-Newsstand copy no cards or prism 1.00
3, 4-(2.50) 3-Lee/Silvestri c, 4-Polybagged w/Topps card, 1st app. Ichiro by Stroman, Youngblood cameo 5.00
4-Variant w/Foil Card 8.00
5-7 (1.95) 5-Lee/Silvestri c, 6-Polybagged w/Topps card, 7-Lee/Silvestri c 2.00
8-12-(2.50) 8-Greco & X-Men's Jean Grey & Scott Summers 4.00



Witchblade #3

11-Alternate Portada c-see Deathblow #5 ..... 15.00
13-10, 21–24, 26–28, 13-Jim Lee/Scott Williams-c, C. Claremont-s, Lee-q, 14-James Kelly, 16-Tchaimi-p/Lyris-ep, 21-24, 26-28-Alan Moore-s 2.50
20-(2.50)-Direct Market, WildStorm Rising Part 2, Bound-in card 2.50
20-(1.95)-Newsstand, WildStorm Rising Part 2 ..... 2.00
25-(4.95)-wrap-around fol-c, Alan Moore-s 5.00
-WildC.A.T.s Sourcebook 1 (9/93, 2.50)-Fold embossed-c (note: Sold-ed) 2.50
-WildC.A.T.s Sourcebook 2 (11/94, 2.50)-Wraparound-c 2.50
-...Gorgeousness (6/93, 9.95) Polybagged w/#1-4 w/Image #0 ..... 10.00
-Special 1 (11/93, 3.50, 52 pgs.)-Travis Charest/Williams-c/s & pin-up 3.50

WILDC.A.T.S TRILOGY

June, 1993-Mr. X, Dec, 1993 (1.95, color, mini-series)
Image Comics
1-(2.50)-Alien robot fol-c, Jae Lee-c/a 2.50
1-(1.95)-Newsstand ed, w/o fol-c 2.00
2, 3-Jae Lee-c/a 2.00

WILDSTAR

...SKY ZERO

Mar, 1993-No. 4, May, 1993 (1.95, color, mini-series)
Image Comics
1-(2.50)-Embossed-c w/silver ink 2.50
1 Gold variant 7.00
1-Newsstand ed. w/silver ink-c, not embossed 2.00
2-6-Delivery on is all 2.00
...VOLUME II
Sep 1995-Present (2.50, color)
1–3 ..... 2.50

WILDSTORM (Image Comics)
1994/1995 (2.50/4.95, color)
...Chamber of Horrors-(10/95, 3.50)-Risley-c 3.50
...Battles 1 (12/94, 4.95, 52 pgs)-Gen¹³ 8.00
...Swimsuit Special 1 (12/94, 2.95) 4.00
...Swimsuit Special 2 ('96, 2.50) 3.00
...Universe Sourcebook (5/95, 2.50) 2.50
...Ub/95-Present, 2.50) 1-4-sniffs by various 2.50

WILDSTORM RISING

May 1995 (1.95/2.50, color)
Image Comics
1-(2.50)-Direct Market, WildStorm Rising Part 1, Bound-in card 2.50
1-(1.95)-Newsstand, WildStorm Rising Part 1 ..... 2.00
2-(2.50)-Direct Market, WildStorm Rising Part 10, Bound-in card 2.50
2 (1.95)-Newsstand, WildStorm Rising Part 10 ..... 2.00

WILD WILD WEST, THE (TV)

June, 1966-No. 7, Oct, 1969
Gold Key
1-Mc Williams a 30.00
2 ..... 15.00
3–7 ..... 60.00

WITCHBLADE

Nov 1995-Present (2.50 color)
Image Comics
1 Turner a(p) 6.00
1 Variant a(p) 9.00
2 ..... 5.00
3-5 Turner a(p) 2.50

WITCHCRAFT

June, 1994-No. 3, Aug., 1994 (2.95, color, limited series)
DC Comics (Vertigo)
1-3 Kaluta c, Robinson-s 5.00
1 Platinum edition 10.00

WITCHING HOUR

(Combined with The Unexpected with #189)
Feb-May, 1969-No. 85 Oct, 1978
National Periodical Publications/DC Comics
1 Toth a-Three Witches 24.00
2, 6–8 Toth-a 12.00
3, 5-Wrightson-a. 3-Last 12¢ issue 10.00
4, 7, 9-15 Toth-a 9.00
16 Toth-Neal Adams-a 8.00
93, 14, 13-Neal Adams-c/a (2 pgs.), 84-Williamson/Garzon, Jones-a 5.00
15-20 ..... 2.25
21-85: 38-100 pgs.) 1.10

WOLVERINE (See incredible Hulk #180, SSH & Kitty Pryde & Wolverine #1)
Sept. 1982-No. 4, Dec. 1982 (Mini-series)
Marvel Comics Group
1 Miller c/a-1 ..... 35.00
2, 3 ..... 25.00
4 ..... 27.00
TPB (7/87, 4.95) rpt 1-4 ..... 8.00
TPB (9.95)-2nd printing 10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov, 1988-Present (1 SOLD TO 9% issues, color)
Marvel Comics
0-Buscema-a, begins, ends 16 ..... 35.00
1 ..... 15.00
2 ..... 10.00
3–5 ..... 10.00
6–9, 7, 8-Mulk a-pp 9.00
10-Before Given, 1st battle with Sabretooth 30.00
11-13, 11 New Costume 7.00
17-20, 17-Byrne-c/a begins, ends #23 ..... 5.00
21-30, 24, 25, 27–29, 31-35 ..... 4.00
22, 23, 26, 44, 47, 49-Rog a-1 ..... 4.00
41-Sabretooth cameo to be Wolverine's father, Cable cameo 6.00
42-Cable 2nd print 2.50
43-Silvertooth & Cable app. Sabretooth proves not to be Wolverine's father 5.00
42, 43-Sabretooth app. Weapon X sequel 3.00
50-52, 50, 64 pgs.)-Jim Lee-c, Weapon X sequel continues, Wolverine back to yellow costume 5.00
53-74, 76-80, 51-Sabretooth-c/app., 55-57, 73-Garrett app., 60-64-Sabretooth storyline 2.00
75-(3.95, 68 pgs.)-Wolverine hologram-c 6.00
81, 84, 86, 87-Rog a-1, 95-c, bound-in card sheet 2.25
85-(2.95)-Newsstand edition 2.50
85-(3.95)-Collectors edition 4.00
87-90-(1.75)-2nd ed'tion 2.00
91-100-(1.50)-Newsstand edition 1.50
91-99, 101-91 Return from "Age of Apocalypse", 93-Juggernaut app., 94-Gen X app., 95-Cannonball app., 101-Cerebra app. 1.50
100-(3.95)-Hologram-c, Wolverine loses humanity 6.00
100-(2.95)-Regular-c 3.00
Annual '90 (1989, 4.50) The Jungle Adventure 4.50
Annual 2 (12/90, 4.95)-Bloodlust 5.00
Annual '91 (8/91, 5.95)-Torture Of Love, Cable & New Mutants app., 2nd print cover 6.00
Battles the Incredible Hulk #1 (1989, 4.95, 52 pgs.)-Marshall Rogers/Mike Mignola-c/a 5.00
Blood & Claws (1993, 4.95, 68 pgs.)-Keith-a, Wolverine stories from Marvel Comics Presents #8-92 ..... 7.00

Bloody Choices nn (1993, 7.95) 8.00
Evilution nn (9/94, 5.95, graphic novel) 6.00
Global Jeopardy 1 (12/94, 2.95)-Embossed-c, Sub-Mariner, Zabu, Ka-Zar, Shanna & Wolverine; produced in cooperation w/World Wild Fe Fund 3.00
Inner Fury nn (11/90, 5.50)-Metallic Ink-c 6.00
...'95-nn-('95, 3.95) 4.00
Save The Tiger 1 (1/92, 2.95)-Keith-c/Wolverine stories from Marvel Comics Presents #71-10 ..... 3.00
...Triumphs and Tragedies-('95, 16.95, TPB)-Chronology of X-Men #129, 172, 173, Wolverine list series #4, Wolverine #41, 42, 75 ..... 17.00
...Typhoid's Kiss-(6/94, 6.45)-Wolverine stories from Marvel Comics Presents #109-116 ..... 7.00

WOLVERINE (Marvel Comics)
...AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993-No. 3, 1993 (2.00, color, mini-series)
1-3:2, 3-Indicia says Punisher & Wolverine 2.00
...GAMBIT: VICTIMS
Mar 1995 (2.50, color, limited series)
1-4-Foil c, Jeph Loeb / Sale-a 3.00
...KNIGHT OF TERRA
1995 (6.95, color, one-shot)
nn-Outsiders-s 7.00
...SAGA, THE
Sept, 1989-No. 4, Dec, 1989 (3.95, color, deluxe, mini-series)
1-Beginnings; Liefeld/Austin-c 6.00
2–4 ..... 4.00
...VS. SPIDERMAN
Mar 1995 (2.50, color, one shot)
1-Michael Comics Presents # 48-50 ..... 2.50

WOLVERINE (Also see Incredible Hulk #180 & Kitty Pryde & Wolverine #1)
Sept. 1982-No. 4, Dec. 1982 (Mini-series)
Marvel Comics Group
1 Miller c/a-1 ..... 35.00
2, 3 ..... 25.00
4 ..... 27.00
TPB (7/87, 4.95) rpt 1-4 ..... 8.00
TPB (9.95)-2nd printing 10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov, 1988-Present (1 SOLD TO 9% issues, color)
Marvel Comics
0-Buscema-a, begins, ends 16 ..... 35.00
1 ..... 15.00
2 ..... 10.00
3–5 ..... 10.00
6–9, 7, 8-Mulk a-pp 9.00
10-Before Given, 1st battle with Sabretooth 30.00
11-13, 11 New Costume 7.00
17-20, 17-Byrne-c/a begins, ends #23 ..... 5.00
21-30, 24, 25, 27–29, 31-35 ..... 4.00
22, 23, 26, 44, 47, 49-Rog a-1 ..... 4.00
41-Sabretooth cameo to be Wolverine's father, Cable cameo 6.00
42-Cable 2nd print 2.50
43-Silvertooth & Cable app. Sabretooth proves not to be Wolverine's father 5.00
42, 43-Sabretooth app. Weapon X sequel 3.00
50-52, 50, 64 pgs.)-Jim Lee-c, Weapon X sequel continues, Wolverine back to yellow costume 5.00
53-74, 76-80, 51-Sabretooth-c/app., 55-57, 73-Garrett app., 60-64-Sabretooth storyline 2.00
75-(3.95, 68 pgs.)-Wolverine hologram-c 6.00
81, 84, 86, 87-Rog a-1, 95-c, bound-in card sheet 2.25
85-(2.95)-Newsstand edition 2.50
85-(3.95)-Collectors edition 4.00
87-90-(1.75)-2nd edition 2.00
91-100-(1.50)-Newsstand edition 1.50
91-99, 101-91 Return from "Age of Apocalypse", 93-Juggernaut app., 94-Gen X app., 95-Cannonball app., 101-Cerebra app. 1.50
100-(3.95)-Hologram-c, Wolverine loses humanity 6.00
100-(2.95)-Regular-c 3.00
Annual '90 (1989, 4.50) The Jungle Adventure 4.50
Annual 2 (12/90, 4.95)-Bloodlust 5.00
Annual '91 (8/91, 5.95)-Torture Of Love, Cable & New Mutants app., 2nd print cover 6.00
Battles the Incredible Hulk #1 (1989, 4.95, 52 pgs.)-Marshall Rogers/Mike Mignola-c/a 5.00
Blood & Claws (1993, 4.95, 68 pgs.)-Keith-a, Wolverine stories from Marvel Comics Presents #8-92 ..... 7.00

Bloody Choices nn (1993, 7.95) 8.00
Evilution nn (9/94, 5.95, graphic novel) 6.00
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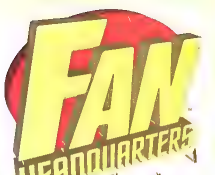

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COMIC GALLERY	9460-G MIRA MESA BLVD	SAN DIEGO	CA	92126	619-578-9444
COMIC-KAZE	5615 BALBOA AVE	SAN DIEGO	CA	92111	619-278-0371
COMICS-N-STUFF	3166 MIDWAY DR #112	SAN DIEGO	CA	92110	619-222-8908
COMICS AND DA-KIND	1653 NORIEGA ST	SAN FRANCISCO	CA	94122	415-753-3037
FANTASY DISTRIBUTION	2831 MILLER ST	SAN LEANDRO	CA	94577	510-352-5832
LEE'S COMICS II	2222 S EL CAMINO REAL	SAN MATEO	CA	94403	415-574-1489
METRO COMICS	15 WEST ANA PAMU	SANTA BARBARA	CA	93101	805-963-2168
BRIAN'S BOOKS	2767 EL CAMINO REAL	SANTA CLARA	CA	95051	408-985-7481
HI DE HO #1	525 SANTA MONICA BLVD	SANTA MONICA	CA	90401	310-394-2820
GATEWAY CITY COMICS	429 N STATE ST	UKIAH	CA	95482	707-463-0228
DREAM WORLD COMICS	6116 TELEGRAPH RD	VENTURA	CA	93003	805-650-3349
RALPH'S COMIC CORNER	2377 E MAIN ST	VENTURA	CA	93003-2601	805-653-2732
COLORADO					
COLORADO COIN BAR	6695 A WADWORTH BLVD	ARVADA	CO	80003	303-425-0924
MILE HIGH COMICS	2151 W 56TH AVE	DENVER	CO	80221	303-455-2659
FREE TIME COMICS, INC.	10334 N FEDERAL	FEDERAL HEIGHTS	CO	80221	303-466-1620
RTS UNLIMITED, INC.	14225 FOOTHILL RD, STE 210	GOLDEN	CO	80401	303-279-0953
AVALANCHE COMICS	7200 W ALAMEDA AVE	LAKEWOOD	CO	80228	303-937-3703
MILE HIGH COMICS	9201 N WASHINGTON ST	THORNTON	CO	80221	303-457-2612
CONNECTICUT					
FANTASY COMICS	2325 E MAIN ST	BRIDGEPORT	CT	06610	203-335-6421
SHOWCASE COMICS #4	4 CENTER ST	WALLINGFORD	CT	06492	203-265-3466

FLORIDA					
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COLISEUM OF COMICS	1180 E VINE ST	KISSIMMEE	FL	34744	407-422-5757
FAMOUS FACES & FUNNIES	1731 N WICKHAM RD	MELBOURNE	FL	32935	407-259-3575
THE ALTERNATE DIMENSIONS	6781 MILLER DR	MIAMI	FL	33155	305-663-4730
MERLIN'S BOOKS	2568 E FOWLER AVE	TAMPA	FL	33612	813-972-1766
GEORGIA					
AUGUSTA BOOK EXCHANGE	1631 GORDON HWY	AUGUSTA	GA	30906	706-793-7796
GREAT ESCAPE COMICS & GAMES	1050 E PIEDMONT RD, STE D	MARIETTA	GA	30062	770-973-2253
HAWAII					
GECKO BOOKS & COMICS	3613 WAIALAE AVE	HONOLULU	HI	96816	808-732-1292
ILLINOIS					
MOONDOG'S	2301 N CLARK ST	CHICAGO	IL	60614	312-248-6060
THE LOWER DECK	70 EAST LAKE ST	CHICAGO	IL	60601	312-357-1251
VARIETY	4602 N WESTERN AVE	CHICAGO	IL	60624	312-334-2550
WINDY CITY COMICS	2550 W ADDISON	CHICAGO	IL	60618	312-935-3244
WINDY CITY COMICS	5609 N. KIMBALL	CHICAGO	IL	60659	312-866-0900
WINDY CITY COMICS	4835 N. WESTERN	CHICAGO	IL	60625	312-334-9183
ALL AMERICAN COMIC SHOPS, LTD.	3514 W 95TH ST	EVERGREEN PARK	IL	60642	708-425-7555
DREAMLAND COMICS	139 PROSPECT AVENUE	MT PROSPECT	IL	60056	708-398-6060
M & M COMIC SERVICE	13617 SOUTHWEST HWY	ORLAND PARK	IL	60462	708-349-2486
TOMORROW IS YESTERDAY	5600 N 2ND ST	ROCKFORD	IL	61111	815-633-0330
DREAMLAND COMICS	1455 W SCHAUMBURG	SCHAUMBURG	IL	60194	708-529-6060
GRAHAM CRACKERS	117 RICE LAKE SQUARE	WHEATON	IL	60187	708-668-1350
INDIANA					
COMIC QUEST, INC.	2136 MORGAN AVE	EVANSVILLE	IN	47711	812-474-1017
COMIC CARNIVAL	6265 N CARROLLTON AVE	INDIANPOLIS	IN	46220	317-253-8882
ALL STAR COMICS	417 EAST MCKINLEY AVE	MISHAWAKA	IN	46545	219-258-6388
DRAGON'S LAIR	4033 S MICHIGAN ST	SOUTH BEND	IN	46614	219-291-5507
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COMIC BOOK WORLD, INC.	7130 TURFWAY RD	FLORENCE	KY	41042	606-371-9562
COMIC EMPORIUM, INC	115 LOCUST HILL DR STE 106	LEXINGTON	KY	40509	606-225-4639
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COMIC BOOK WORLD, INC.	6905 SHEPHERDSVILLE RD	LOUISVILLE	KY	40219	502-964-5500
MARYLAND					
GEPPY'S COMIC WORLD - HARBORPLACE	301 LIGHT ST	BALTIMORE	MD	21202	410-547-0910
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QUALITY COMICS	231 EMERALD SQUARE	N ATTLEBORO	MA	02760	508-643-4022
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SHINDER'S READ MORE	733 HENNEPIN AVE	MINNEAPOLIS	MN	55403	612-333-3628
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COMICS PLUS	STATE HWY 35 & SUNSET AVE	WANAMASSA	NJ	07712	908-922-3308
ZAPP COMICS & CARDS	574 VALLEY RD	WAYNE	NJ	07470	201-628-4500
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T-N-T DYNAMITE CARDS & COMICS	1618 S POST RD	MIDWEST CITY	OK	73130	405-737-8844
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JUST PLAIN STUPID - PART TWO

In these strange times, it's become fashionable to judge heroes of the past by inappropriately modern standards. This is symptomatic of our generation's conceit. Lacking any sense of history, we take the child's view of the universe: the civilization we inherited, and all its virtues, are simply there and have always been there. They were not created by men and women who worked their butts off, and even sacrificed their own lives, to achieve them. So Martin Luther, defying the most powerful institution in the world, was simply a guy who didn't go far enough, in defying the Pope. Likewise author Jane Austen, secretly scribbling her tales of women of independent mind long before women were able to own property or vote, is given a failing grade by modern feminists. Even the Ancient Greeks, those visionary souls who introduced, created even, the concepts of reason and democracy and brought them to a world ruled by savages, dictators, and witch doctors, even they fail the modern litmus test. They're simply written off as "dead white males." You see, the Greeks failed to *perfect* democracy.

Yeah, and Galileo didn't build the Hubble telescope, either. And Gutenberg really dropped the ball by not setting up the World Wide Web.

It's no wonder that any attempt to praise the achievements of Thomas Jefferson inspires a knee-jerk, even Pavlovian attack. Yes, there is, by modern standards of virtue, civility, and decency, a horrid blot on Jefferson's reputation: the man owned slaves. Yes, slavery was a villainous practice, as evil as the mind can conceive. But Jefferson worked mightily to engineer the abolition of slavery. He failed—but in his masterpiece, the Declaration of Independence, he planted the seed that he knew would, in time, address this central malignance in American society. "All men are created equal…"

Jefferson even predicted that the then-ongoing crime of slavery, left unreversed, would rip our nation in two. Had his contemporaries listened to Jefferson, slavery would have been abolished nearly a century before it was, in a way that wouldn't have shattered the economy or cost millions of lives in civil war.

This was one of his few failures. Jefferson artfully took the whirlwind events and the angry energy of his time, transforming a political revolution into one that was also deeply philosophical. His thinking changed forever the relationship between people, between the government and the governed, and between church and state.

That last was considered a wild idea. Church and state had always been one and the same. Separating the two seemed akin to sawing a single, living creature in half. But Jefferson persisted, arguing that religion and politics could only exercise their benevolent qualities if the one were not allowed to poison the intentions of the other. Maligned, condemned, guaranteed damnation by those who traffic in damnation, Jefferson persisted, and triumphed, not only making religious and political freedom a constitutional right, but also providing for something else that is essential to making those rights achievable: freedom of expression.

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

So reads the First Amendment. For busybodies and wannabe tyrants, it's the most annoying sentence in the United States Constitution. If it has any shortcomings, that's only because, like Galileo and Gutenberg, Jefferson could only see a century or so into the future. Keep in mind that electricity was brand-new stuff in Jefferson's time, a hobby of his pal Ben Franklin. Jefferson wrote all this stuff by candlelight. How could he have known that fictioneers and pundits wouldn't stay on the printed page? That they'd someday be transmitted through the air to fill movie theatres and TV screens. How could he possibly have guessed that people from all over the world would one day peaceably assemble in cyberspace?

One can only wonder if the single phrase "freedom of speech or of the press," specific as it is, has been the bulwark against the constantly-attempted censorship of the print media. While Hollywood goes belly-up every time the finger-waggers come waggin', the publishing industry has again and again proven itself the hot stove that burns a big, fat blister onto the finger-wagger's waggin' finger.

Or maybe it's just that Hollywood's run by a pack of pandering cowards. Leave us say there is much evidence to support that proposition.

In any case, publishing has held the line, despite constant assaults. And the assaults have been constant. The dime novels of the Old West were roundly condemned. So were the pulp magazines of the thirties—and the crime and horror comic books of the fifties.

It was as bad a time for freedom of expression as you could find, the fifties were. Senator Joe McCarthy, a man very much in need of a shave, used his freedom of speech to preach paranoia and destroy lives and, through raw intimidation, censor the living hell out of the movies and TV. McCarthy played to people's fears, and, though the enemy he named was, if not fictitious, quite small, the fear he addressed was heartfelt and real. Society, many felt, was unraveling after the glowing unity of purpose that World War II had provided. Reflexively, fearfully, and goaded by indignant, self-righteous voices, many Americans were led down a wrong path. They fell for the old line: if the news is bad, shoot the messenger. Books were publicly burned, which is never a good sign. Books were burned and so were comic books.

A pop psychiatrist made a name for himself by claiming that comic books were transforming innocent children into juvenile delinquents, vandals, rapists and murderers. Comic books became a lightning rod for a nervous generation's worries about its children. Since every generation, to one extent or another, fears its children especially when the hormones kick in and Johnny thinks Dad and Mom are wrong about everything, or little Julie shows up sporting a nose ring, this trick has always worked for a while. The pop psychiatrist made hay while the sun shined. He sold magazine articles and copies of his incredibly stupid book. Even the U. S. Senate got into the act, holding hearings. Were comic books causing juvenile delinquency?, they asked. After much investigation, interrogation, and rumination, they rendered their answer: No.

We were off the hook. So we went ahead and censored ourselves anyway.

Actually, not "we," since most of us weren't born yet, and our current self-contempt can't be as deep as it was for comics folk back then. It just can't be. And not "we," since most of us aren't publishers, and it was the publishers, in tandem with distributors, who concocted the loathsome conspiracy that produced the Comics Code. Careful to include specific language that shut down the best and most successful comic-book publisher around, they got rid of the nuisance of competing with quality work. Once they'd made sure William Gaines couldn't get his E.C. Comics distributed, they modeled the rest of the Comics Code in imitation of Hollywood's Hays Office. No other branch of publishing did anything of the sort, and here was the comic book industry, lobotomizing itself, castrating itself, eviscerating itself, imitating the Hays Office. The Just Plain Stupid Hays Office.

And now, here just a few years before a fresh new millennium, that sick old pattern is re-emerging. Without cause and despite all evidence that it'll surely hurt, if not cripple us, folks are calling for us to imitate the rating system of the Motion Picture Association of America. The Just Plain stupid MPAA.

Why is it we only seem to imitate what's *just plain stupid* about the other media?

More next issue. ■

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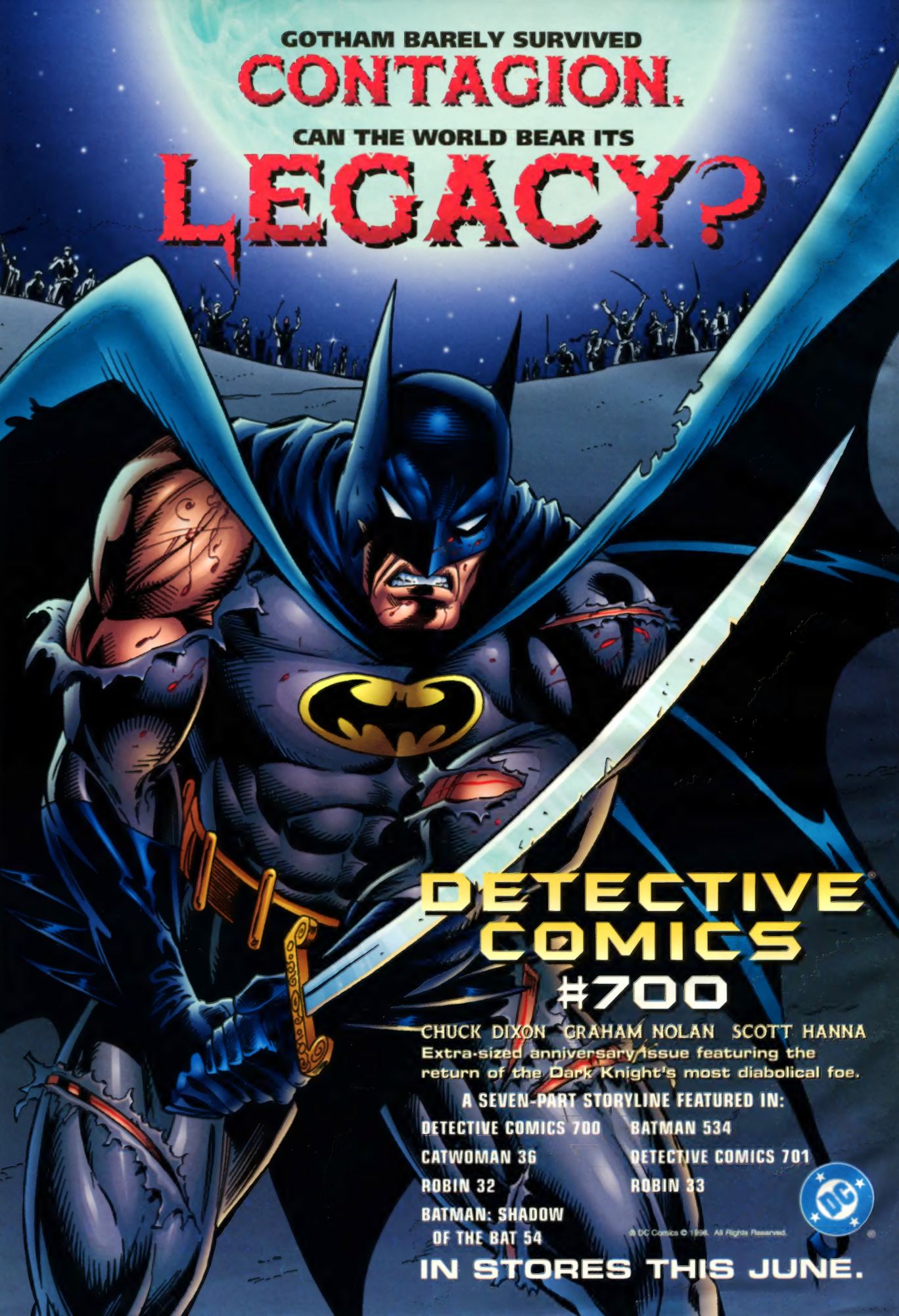
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